

# THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY FRANCIS F. BROWNE. } Volume XXXII.  
No. 379.

CHICAGO, APRIL 1, 1902.

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No. 379. APRIL 1, 1902. Vol. XXXII.

## CONTENTS.

	PAGE
HISTORIES OF LITERATURE . . . . .	231
ON THE LITERARY DECLINE OF HISTORY. Frederic Austin Ogg . . . . .	233
COMMUNICATIONS . . . . .	236
Phonetics and Spelling Reform. Wallace Rice. Japanese Literary Taste. Ernest W. Clement.	
WILLIAM HAMILTON GIBSON. Edith Granger . . . . .	237
LEADERS OF VICTORIAN LITERATURE. Edward E. Hale Jr. . . . .	239
COLUMBUS AND THE TOSCANELLI LETTER. J. G. Rosengarten . . . . .	241
THE FIRST ENGLISH NOVELIST. Robert Herrick . . . . .	243
BURTON'S "WANDERINGS IN THREE CONTINENTS." H. M. Stanley . . . . .	244
RECENT FICTION. William Morton Payne . . . . .	245
Mrs. Wharton's <i>The Valley of Decision</i> .—Miss Liljencrantz' <i>The Thrall of Leif the Lucky</i> .—Miss Johnston's <i>Audrey</i> .—Hotchkiss's <i>The Strength of the Weak</i> .—French's <i>The Colonials</i> .—Sheehan's <i>Luke Delmege</i> .—Bagot's <i>Casting of Nets</i> .—Aldé's <i>The Snares of the World</i> .—Locke's <i>The Usurper</i> .—Hope's <i>Tristram of Blent</i> .—Marchmont's <i>For Love or Crown</i> .—Mason's <i>Clementina</i> .—Weyman's <i>Count Hannibal</i> .—Crockett's <i>The Firebrand</i> .—Merriman's <i>The Velvet Glove</i> .	
BRIEFS ON NEW BOOKS . . . . .	248
Captain Mahan on the heroes of the British navy.—Ruskin and the English Lake region.—Maryland as a Proprietary Province.—A famous romance of history.—Two of Plutarch's "Lives" in a new translation.—The biography of a sturdy English Saint.—A colossal history of English counties.—Tales of the Spanish Main.—New manual of international law.—Swiss life in town and country.	
BRIEFER MENTION . . . . .	251
ANNOUNCEMENTS OF SPRING BOOKS . . . . .	252
(In continuation of the List contained in THE DIAL for March 16.)	
NOTES . . . . .	253
TOPICS IN LEADING PERIODICALS . . . . .	254
LIST OF NEW BOOKS . . . . .	254

## HISTORIES OF LITERATURE.

It is something of a paradox that, while literature itself is the most interesting product of human effort, the histories of literature are among the dullest books there are. Why, it may reasonably be argued, should not the charm of the subject lend itself in some measure to the treatment, and why should not books about literature have in themselves a literary value? Of course, our paradoxical proposition must not be taken in too sweeping a sense. When a great writer undertakes to deal with literary history, the product will be literature as inevitably as if it were a novel or a poem. But writers who have the creative endowment are almost sure to exercise it upon the material shaped by imagination, leaving the material of history proper to be the prey of the plodder and the pedant. These worthy gentry (perhaps from the instinct of self-preservation) do their best to keep genius from poaching upon the domain of history, and, since genius is more frequently shy than aggressive, it is easily frightened away. Let a Froude or a Taine encamp himself within the sacred precincts of historical scholarship, and straightway the combined forces of scientific method and dry-as-dust investigation are arrayed against the unwelcome intruder; he is given the counsel proverbially aimed at over-venturesome cobblers, and is reminded, with pedagogical severity, of his notorious delinquencies.

Thus it is that history falls almost wholly into the hands of writers who have the sober virtues of industry, and accuracy, and logical analysis, while almost wholly lacking the brilliant virtues of style and ideal outlook and rich emotional appeal. Even the history of literature more frequently than not suffers this fate, and is left to be recounted by writers who are incapable of making literature on their own account. It is, indeed, no easy task to make literary history interesting. There are too many names to be mentioned, too many titles of books to be worked in, too many dry facts to be incorporated with the narrative. It takes resolution to leave out matters which, in the close view, seem essential, and which appear unimportant only when the point of

observation is sufficiently removed to blot out all except the salient features of the man or the period under discussion. Taine had the resolution to do this, and the power to make literature out of the treatment of literary history; Symonds had it, and a few others; Dr. Brandes has it in a remarkable degree; but most writers upon the subject are hopelessly without it, and, if they seek to be literary at all, take refuge in the graceful phrases and the vague philosophies of dilettantism.

There are two devices by which the history of literature may be made attractive to a wide circle of readers, even when undertaken by an uninspired critic. One of them is by the copious use of pictorial illustrations of the text. This device has long found favor in dealing with the history of Continental literatures, but has been strangely ignored by English bookmakers. There are sumptuously illustrated histories of the literatures of Germany, Holland, Denmark, Sweden, and Norway, and their example should have received imitation long ago by some publisher in England or America. We understand that such a work is at last to be brought out in England, under the editorship of Mr. Gosse, and we shall await its appearance with much interest. The other device is that of frankly making the history a collection of representative extracts, with just enough of narrative and critical discussion to provide a connecting medium. Such a history is suggestive of a plum-pudding, and consists mostly of plums, the matrix in which they are imbedded having little distinctive taste of its own. The most prosaic of writers, if only he have a pretty taste in reading, can make an attractive book of this type, and such books are well worth making, if for no other reason than that they stimulate their readers to further investigation in the right direction.

We have been led to make the foregoing remarks by the reappearance, in twentieth century guise, of "Chambers's Cyclopædia of English Literature." The good old book which has borne that name for sixty years has had a useful career. It began to appear in 1842, was revised and brought down to date in 1858, was again revised and extended in 1876, and still again in 1888. The present form is therefore the fourth of its incarnations, and is almost as unlike the first edition as the latest form of "Webster's Dictionary" is unlike the earlier ones. There are to be three volumes in place of the traditional two, and huge volumes they will be, if we may judge by the one

already issued by the Messrs. Lippincott, for it fills no less than eight hundred and thirty-two double-columned pages. Dr. David Patrick is the editor of this reissued and practically remoulded work, and he has profited by the collaboration of a number of the most eminent English scholars.

The objects of the undertaking, as set forth by the present editor, have been as follows. The work "is not, and is not meant to be, an anthology of the perfect models of our prose and verse, a chrestomathy of purple patches, a collection of elegant extracts. The acknowledged gem should be there, if a man is mainly known by some one noble passage, one sonnet, one song, one aphorism or sententious saying; but something there should be, as a rule, to illustrate his average achievement, the standard by which he may fairly be judged. Nor does the work profess to be a marrow of our literature, or to give the spirit and quintessence of the several authors; still less does it aim to render its readers independent of the authors themselves or relieve them from the duty and pleasure of studying the original works. In no case will one rise from articles of ours flattering himself that now he knows his author and may consider that subject settled." With these objects in view, the selection of passages seems to us highly judicious, and we are glad to note that, in addition to portrait illustrations, a few facsimiles of famous manuscripts have been inserted.

In point of scholarship, the new "Chambers" leaves little to be desired. It has taken account of the latest work of English and American students; it has multiplied the space formerly devoted to Old and Middle English, and this first volume alone gives treatment to over fifty authors barely mentioned before, if at all. The signed special contributions are so important that they must be mentioned. The Rev. Stopford Brooke has written of Old English literature. Mr. Alfred W. Pollard has dealt with the Middle Period, with Chaucer, Caxton, and the English Bible. Spenser and Shakespeare have fallen, respectively, into the hands of Mr. Edmund Gosse and Mr. Sidney Lee. Mr. Andrew Lang has written of the Ballads, the late S. R. Gardiner of the Civil War and the Commonwealth, Mr. A. H. Bullen of the Restoration, and Mr. Saintsbury of Dryden. The bulk of the work, of course, has been done by Mr. Patrick's editorial staff, and a special tribute is paid to "the accurate scholarship, the keen insight, the incisive style" of the late Francis



Hindes Groome, who had an important share in the work.

The first volume ends with the seventeenth century. The two remaining centuries will fill the other two volumes, and we learn with satisfaction that eminent living authors will be included. Nor will America be neglected, for the worthies of our own literature will take their proper places in the chronological arrangement, and will, generally speaking, be discussed by American critics. This is as it should be, and we may close this article by an appropriate quotation from the general preface to the work. "As the English tradition has remained dominant in the Constitution of the nation and the life of the people, our kindred both by lineage and language, so American literature has remained an offshoot, a true branch of English literature. In this work it has from the beginning been treated as an integral and important part of the literature of Great Britain. We do not look on Longfellow or Poe as foreigners, or read the histories of Prescott, Motley, and Parkman as if written by strangers."

#### ON THE LITERARY DECLINE OF HISTORY.

Not many months ago the writer had occasion to read a book-review, the chief burden of which was a rather naively-expressed lament concerning the alleged decline of historical writing as literature in these latter days. The very interesting question, though hardly a new one, was raised as to why we have no contemporary Herodotus, Tacitus, Gibbon, or Hallam,—why there is now no Macaulay to write history in a manner so fascinating as to crowd the latest novel off my lady's table. A complete answer, even were it possible, would involve a multitude of considerations, and would far transcend the limits of space at our present disposal; but it may not be profitless to venture a few suggestions.

That there *has been* a decline in historical writing, as judged by the canons of great literature, some might possibly deny, but the most of us would readily concede. One has but to mention Herodotus, Thucydides, and Tacitus, among the ancients, Carlyle, Macaulay, Gibbon, and Green, in days nearer our own, to bring to mind some of the world's greatest masterpieces of prose writing. With these, the works of history produced during the last quarter-century, while almost legion in number, are in but very few cases even comparable as pieces of literary art. They may be, and without doubt frequently are, better histories, but they are certainly not so good literature.

The truth is that the spirit of modern historical writing is very different from that which animated the historian of former ages. This change has resulted from the rise of the so-called "scientific" school of historical students and writers; and for the rise of this school the doctrine of evolution must be given the ultimate credit. Evolution is essentially a method of thought and interpretation, and as such has worked a reconstruction, not merely in biological science, but also in literature, philosophy, theology, and history. In these latter fields we are not always consciously aware that it is evolution that controls. But we have breathed the evolution spirit until it has come to give color to all our thought, and we find ourselves speaking continually in its terms, though we might well be at a loss to tell where we learned them. The great contribution of the doctrine of evolution in every sphere of knowledge which it has touched has been the establishment of principles of relationship and continuity. So that just as under its influence we no longer think of geological changes under the time-honored cataclysmic concept, according to which each new epoch was supposed to be wholly unrelated to the one foregoing, so we no longer, at least when at our best, think of historical "ages" as isolated from one another and of human life thus broken apart. And just as evolution has taught the geologist that if he is really to know his subject he must use materials—rocks and fossils and soils—at first hand, and likewise the chemist his test-tubes and reagents, the botanist his plants, and the zoölogist his animals, so has it also taught the historian that if he would know the men of any age or country he must not neglect to seek out and study diligently everything they have left behind them. He must go back to the sources—back to dusty manuscripts, sculptured columns, long-buried coins and implements. In other words, he must follow the evolutionary method of science.

Hence comes the "scientific school" of historians, most eminently represented, among English-speaking peoples at least, by Bishop Stubbs and Samuel Rawson Gardiner. The writings of these men easily betray the fact that scholarship, and not literary art, has been the primary consideration. Their language is cold, careful, and concise, scrupulously devoid of rhetorical devices, and hardly calculated to charm the general reader. And not only has our best historical writing become less "literary," but the so-called literary historians, especially Carlyle, Macaulay, and Gibbon, have been brought into considerable discredit by the modern school. We may still read these authors, but we are assured that the history which we get from them will be very distorted and inadequate unless corrected by an acquaintance with the works of those who have written less brilliantly but more truthfully.

The former historian generally undertook to cover a larger field than the modern. A history was deemed of small note unless it presented the im-

posing appearance of six, eight, or even a dozen, goodly volumes, and measured off its subject-matter in terms of milleniums. To-day the spectacle of a really great historical scholar sitting down to write the entire history of a great people or nation — much less of civilization in general — is virtually unknown. Except in the case of historical smatterers who make up in verbosity what they lack in scholarship, there are practically no more attempts at historical writing on so ambitious a scale. The writing of history has come to involve such labor in research and such painstaking effort in verification, that, if properly done, the limitations of life preclude the exploitation by any one student of more than a contracted period in the life of a single people; so that Freeman spends two decades upon the one subject of the Norman Conquest, Gardiner labors half a life-time upon the Civil War and the Commonwealth, covering fewer years in the history of England than are consumed by the work in his own life, Parkman gives his life to the study of the French settlements in America, Mr. Henry Adams concentrates his masterly energies upon the administrations of Jefferson and Madison, and Mr. James F. Rhodes will have to live many years yet in order to complete his history of the United States from the Compromise of 1850 to the first administration of Grover Cleveland.

This ideal of thoroughness permeates all our historical work. Not only are the more renowned writers controlled by it, but the historical instruction and investigation in our best colleges and universities testify to its force. The key-note of graduate instruction is concentration, the mastery in detail of a limited field, the adding of something, if possible, to the already existing knowledge on the subject investigated. And the sort of work which is required of candidates for the doctorate in history is the sort of work which, with few exceptions, these men will continue to do throughout the remainder of their scholastic careers.

Now this sort of work, while a distinct gain for historical scholarship, is not conducive to the development of a fine literary style. The form of expression is made entirely subordinate to the subject-matter. While no one would dispute that the essential qualities of good prose literature — clearness, precision, and force — are eminently desirable in historical as well as any other kind of composition, yet the conscientious historian is so persistently on guard against sweeping generalizations, unwarranted parallels, and other earmarks of "fine writing," that he stands in immediate danger of acting on the principle, if not openly admitting it, that dulness and roughness are virtues in his writing, and all well-sounding phrases and nicely-rounded periods are necessarily snares set by some evil genius to compass his destruction.

History must be written to-day with the strictest regard for truth, and truth in the minutest detail. A thing is to be valued in proportion as it can be

absolutely verified. The task of the historian, and the weight of responsibility that devolves upon him, has become such that, as Professor Woodrow Wilson facetiously remarks, it is a wonder that the historians who take their business seriously can sleep at night. We now demand actually to see history in the process of being written. We must have plainly indicated every step which the author has taken in the accomplishment of his work. We are no longer at all content to accept his conclusions without at least seeing his method of approach to them. The writing of history is thus coming to be more and more a matter of arranging foot-notes and cross-references.

Literature knows no such demand of verification, at least of this comparatively petty sort, and employs no such stiff and constraining devices. The fundamental prerequisite of all genuine literature is that it be entirely loyal to the truth, — but truth in the universal, the general, not in the specific. Literature exhibits a luxurious carelessness of details which the historian can by no means afford to indulge. Imagine the author of the "Iliad" (be he one or many) citing authorities for his genealogies, his battle-scenes and army-rolls! Or Shakespeare detailing in foot-notes the sources from which he drew the character of Shylock, the plot of Macbeth, or the story of Antony and Cleopatra, and referring to parallel passages in Greene and Marlowe and Kyd! Or Wordsworth gravely appending to the "Intimations of Immortality" a treatise setting forth the most recent results of speculative thought on the probabilities of the future life! Yet just such things — such petty inconsequential things, the *litterateur* would say — the historian finds himself more and more under the necessity of doing.

All this results from the fact that while literature is primarily a matter of feeling, history is primarily a matter of knowledge. There is feeling in history and knowledge in literature, but the dominant elements are the other way. Literature, being of the heart as well as of the head, is to be tested by canons of sentiment as well as of fact. The question is not, is this statement literally true? or, is this name entirely authentic? or, is this euphonious allusion restrained within the bounds of cold verity? Such considerations are really of slight moment. What matters vastly more is whether the given production exhibits the larger and finer qualities of simplicity, beauty, and universality of interest and appeal. But with history it is not so; neither indeed can it be. These questions of exact authenticity and scrupulous fidelity to fact, while sometimes very annoying when persistently thrust at a piece of fine writing like Macaulay's third chapter, are perfectly legitimate; and if they cannot be satisfactorily answered, the value of the work is irretrievably diminished. Of course it is quite possible for all these demands to be faultlessly complied with, and the production

still fall far short of being good history. It may be only a dull and unprofitable chronicle. It may be wholly lacking in the virile qualities that are indispensable to the vivifying of historical truth. History, to be worthy of the name, must not merely be accurate in details, but must also be trustworthy in interpretation of those details. When the historian has made sure of his facts his work has only been begun. The essential must be sifted from the non-essential. Motives and influences must be detected, weighed, and adjudged. Light must be sought from the sciences tributary to history—archæology, philology, geography, and the like,—and, being found, must be judiciously applied to the subject in hand. The history of a year or an epoch, of a movement or an institution, must be given its proper setting in the *Weltgeschichte*. Failure in these larger requirements would sacrifice at the outset any claim which an historical production might have to scholarly recognition.

And besides all this, after the historian has fashioned his product with the extremest care and deliberation, he may be sure that, however great its merits, it will not long continue to maintain its place in the favor either of scholars or of the world at large. For, on the one hand, new discoveries, new ideas, new interpretations, will inevitably discredit more or less of what has been said; and, on the other, changed tastes and fluctuating interests will demand a re-writing of the old material. Except in cases where it has been the fortune of the historian to become our only medium of knowledge of an age or historical process, there is no such thing as finality in the writing of history. In the words of a recent writer on this subject, "Each generation must write its own history of past events in order to interpret them in terms corresponding to its needs. New conditions give rise to new problems, and these to new conceptions; and when we turn again to examine the past, we put to it questions never before asked."

Just now we are in the age of extreme particularism in historical research and writing. In our study we are following the method of the anatomist rather than that of the artist. We are bent upon details rather than upon the general effect—dissecting rather than studying in perspective. We are curbing our ambitions and recognizing our limitations as never before. We are working under the conviction that a life-time is none too long a time to give to any one of hundreds of brief periods or single phases of the historical field. Historical truth is being accumulated and put in imperishable form with unparalleled rapidity and discernment. We are too busy collecting the materials for the mosaic, to give much thought to the mosaic itself. We are too busy and too "scientific" to give much thought to the literary quality of the history that we write.

When all has been said, however, the fact remains that history and literature are bound together

by ties impossible to be broken. Both are concerned primarily with the phenomena of human life, either as it has been or as it might be. The mere consideration that history deals with this subject on the fact side, and literature on the imaginative side, is not sufficient to set up an impassable barrier between the two. Literature continues to be the greatest of all sources of historical knowledge, and history the only adequate basis for the understanding and appreciation of literature. When the great fund of historical knowledge shall have been more fully brought to light, there will be no inherent reason why historical writing may not take on all the essential qualities of great prose literature; for it is to be believed that truth is indeed stranger than fiction, and that the illuminating recital of what men have been and what they have done and what they have tried to do can never be greatly surpassed for interest and force by anything that it can enter into the imagination of man to conceive.

The portrayal of human life, which is the ultimate business of the historian, can never be made a mere matter of black-and-white sketching. So subtle is life in its ramifications, so intricate in its relationships, so variegated in its meanings and influences, that nothing short of consummate literary skill can adequately present the shades and colors of the picture. There is a dead mechanical way of writing history, which as a temporary expedient is all well enough, but there is also a living, artistic, forceful way, which must be taken advantage of when the time becomes ripe for it. Our need for literary art in the collection and classification of materials is slight; but not so when the materials thus gathered are to be given a sane, comprehensive, and illuminating interpretation.

Some day there will set in a movement to coördinate the results of our specialized effort, and then may be expected to appear once more the literary historian. Scholarship will not be less valued, nor truth less highly regarded; but the art of presenting truth will be given more attention. Nothing short of a transcendent genius, however, can ever again fill the place of the genuine literary historian. From our conscientious devotion to truth in the minute we shall never wholly recover; and of all historical writing we shall continue to demand absolute accuracy of detail,—a standard which was unknown to Herodotus, Livy, Carlyle, and Macaulay. Thus the necessities which the literary historian of the future will have to meet grow greater with every passing day.

FREDERIC AUSTIN OGG.

THE first issues of "The Bibliographer," the new magazine edited by Mr. Paul Leicester Ford and published by Messrs. Dodd, Mead & Co., are attractive in contents and make-up, and indicate that the publication will at once take its place as a necessity to the progressive book-collector.



## COMMUNICATIONS.

## PHONETICS AND SPELLING REFORM.

(To the Editor of THE DIAL.)

Little attention has been given to the effect that a study of the modern science of phonetics has had upon the agitation for spelling reform, so called; yet, properly understood, almost the entire case of the reformers seems to be put out of court by the results of the recent labors of phoneticians like Mr. Henry Sweet and Mr. Alexander Melville Bell.

Striking at the very root of the matter is the disclosure that, the principal advocates of spelling reform being philologists, it is not they, but the phoneticians, who are specialists in the premises sought to be occupied; and, not being specialists, the philologists who are chiefly responsible for such contrivances as the "scientific alphabet" of the American Philological Association are, partially at least, outside of this particular province of learning. Just what this signifies will be taken up in more detail directly.

The publication of the "Oxford" dictionary discloses certain growing tendencies on the part of both American and British speech to vary from a common standard of English. Comparing the "scientific alphabet" referred to above with the "Key to the Pronunciation" in Dr. Murray's and Mr. Henry Bradley's great word-book, the differences are remarkable in several cases. The alphabet gives the sound of *a* in *care* and *tare* as the long sound of the *a* in *fat* and *fan*; the key gives the vowel sound in *there* and *pare* as the long sound of the vowel in *yet* and *ten*. The alphabet gives the name sound of *i* as compounded of the *a* in *ask* and the *i* in *it*; the key, as made up of the obscure sound heard in the last syllable of *ever* and *nation* and the *i* in *sit*. The alphabet gives *hurt* and *burst* as exemplifying the long sound of the *u* heard in *hut* and *tub*; this the key concedes to the sound heard in *curl* and *fur*, but marks the vowel in *fir*, *fern*, and *earth* as the long sound of the obscure vowel in the last syllable of *ever* and *nation*. The alphabet notes the *o* in *note* as the long sound of the *o* in *obey*; the key differentiates the *o* in *hero* from the *o* sound heard in *so* and *soul* by affixing to the former a vanish sound resembling that of the *u* in *full*. The alphabet gives the diphthong *oi* as composed of the *o* sound heard in *on* and *not* and the *i* sound in *it* and *in*; the key compounds it of the *o* sound heard in the last syllable of *achor* or the first syllable of *morality* and of the *i* in *sit*. There are other differences, due, however, for the most part to the fact that the key discriminates more largely than the alphabet: I have limited comparisons here to the cases in which the alphabet provides characters for markings identical with those of the key and arrives at a disagreement; though I find I have omitted the long sound of the *e* in *met* and *fen* in the alphabet as exemplified by the vowel in *they* and *dey*; while the key marks the sound in *they* as made up of the vowel heard in the last syllable of the noun *survey* and the *i* in *it*. In all cases in which a final *r* follows a long vowel sound, the key adds the obscure sound heard in the last syllable of *ever* to the initial character of the vowel, which the alphabet does not do.

It is evident that there are differences of a vital character between the two schemes of pronunciation. In some cases, notably in that of the long *i* sound, these

are due to real differences between the language as spoken in England and in the United States. This may also be true of the sound in *care* and *pare*. Those of us who were taught to discriminate between the sound heard in *there* and *air* and that in *their* and *heir* will learn with some curiosity that neither in England nor the United States is there dictionary authority for such discrimination, the British giving them all the sound heard in the latter pair and the Americans that heard in the former. But the American Philological Association and the phoneticians of the "Oxford" dictionary do not agree, it has been shown, about the sound of long *o*, of long *i*, and of the diphthong *oi*, and are in disagreement regarding all long vowel sounds followed by final *r*, — and there are numerous slighter divergences.

If an appeal be now taken to Messrs. Sweet and Bell — with whom Dr. Skeat may be named — this confusion will be found to be worse confounded. With them the name sound of *e* is made up of the *i* in *it* and a consonantal *y*, and the long *oo* sound heard in *food* of the short *oo* sound in *foot* and a consonantal *w*. With them the final *r* sound disappears except when carried as an initial *r* to a succeeding word beginning with a vowel, though in every case modifying a preceding long vowel by what is called a "vocal murmur." Though it is not expressly noted, the present tendency is to make improper diphthongs of almost all the long vowel sounds in English with the exception of the two sounds of *a* heard in *ah* and *axe*, by the addition of either consonantal *w* or *y*. Thus the name sounds of *a*, *e*, and *i*, and of the diphthong *oi* end with *y*; and the name sounds of *o* and *u*, of the long *oo*, and of the diphthong *ou* as in *foul*, with *w*. The "Century" dictionary does not mark a *y* sound in *mayor*, *seer*, *buyer*, or *boyar*, nor a *w* sound in *sower*, *wooter*, *bower*, or *ewer*, though authorizing the pronunciation of every one of these words as a dissyllable. Yet it is present, and, it may be added, the discriminating ear can also detect a *y* sound in *fear* and *fire*, and a *w* sound in *sore*, *poor*, *your*, and *flour*. The differences are slight — and seem to be growing slighter — between the pronunciation of such words as *cere* and *seer*, *byre* and *buyer*, *sore* and *sower*, *flour* and *flower*, and *your* and *ewer*; in poetry all are used as monosyllables or dissyllables indifferently, unless, as in Tennyson's case, the speech has a flavor of North British, where the final *r* sound is insisted upon.

All these failures of accordance between those who have become specialists in phonetics, like the phoneticians, or dabbles in phonetics, like the philologists, point out more clearly than mere words the important fact that English is a living language and that its sounds, particularly its vowel sounds, are always in a state of transition. Those not definitively committed to some form of "spelling reform" will probably agree that the very fact that our spelling bears no real relation to our spoken language has left our mother tongue the freer to develop itself along the lines of least resistance, and that any attempt to crystallize our speech in the written language would have a disastrous effect upon the evolution now going steadily on, — vide the concluding chapter of Mr. Sweet's "History of English Sounds" for a discussion of existing tendencies toward farther and more radical changes.

But these same changes have another significance in pointing out differences which already exist — as in the case of the name sound of *i* already referred to — be-



tween British speech and American speech. Any attempt at spelling reform which does not recognize such differences is essentially faulty, for it seems to be conceded by all that there is no logical nor scientific abiding place between spelling as we do now, and spelling as we pronounce. If we retain our ancient and unscientific orthography, there is certainly no danger of the great branches of the English-speaking race becoming mutually unintelligible; whatever our divergences, even if they should reach forward to a time when a cultivated Englishman and a cultivated American could not understand one another's conversation, we should still be able to communicate in writing, after the manner of the Chinese and Japanese. This fear of unintelligibility becomes more and more remote, of course, with every step in science and diplomacy which links the two nations together.

There are no statistics that I have been able to discover which show the proportion of written words in English to words spoken. Even in a country like the United States, where so many men and women spend much of their time in reading newspapers as well as magazines and books, it must still be evident that spoken words vastly outnumber written words or words read. Ten minutes' conversation reported verbatim occupies more than a newspaper column when reduced to print; fifty newspaper columns contain as much reading matter as the average novel. By as much as the spoken words exceed in number the words written and read, by so much is the spoken language more important than the written, as a matter of axiom. The future expansion of English, indeed, may be said to depend almost wholly upon speech as against writing or reading. Anything which seeks to prevent the normal growth of the spoken language, therefore, whether by crystallizing speech into phonetic signs like those recommended by spelling "reformers" or in some other manner, must operate against the best interests of the race, and in operating against them against the best interests of our literature.

WALLACE RICE.

Chicago, March 22, 1902.

#### JAPANESE LITERARY TASTE.

(To the Editor of THE DIAL.)

The leading firm of booksellers in Japan recently asked a large number of eminent Japanese men of letters, of science, of business, etc., to name their favorite European or American books. The seventy-three answers received have been published in a local periodical, and are interesting as displaying the literary tastes of Japanese readers of foreign literature.

The most popular work is Darwin's "Origin of Species," which received twenty-six votes; next comes Goethe's "Faust," the "Encyclopedia Britannica," and Hugo's "Les Misérables," in the order named. Among English men of letters, Byron and Tennyson are the most popular. The names of Stevenson, Hardy, Meredith, "Mark Twain," and other recent writers are rarely met with, while that of Kipling occurs not even once. Among continental writers, Tolstoi, Schopenhauer, Heine, and Zola are frequently mentioned; and Nietzsche's "Zarathustra" is characterized more than once as the greatest work in the last decade of the nineteenth century.

ERNEST W. CLEMENT.

Tokyo, Japan, March 1, 1902.

### The New Books.

WILLIAM HAMILTON GIBSON.\*

In reading of the life of William Hamilton Gibson, "Artist, Naturalist, Author," one is irresistibly reminded of the well-loved lines from "Thanatopsis":

"To him who in the love of nature holds  
Communion with her visible forms, she speaks  
A various language."

To few indeed has it been granted to interpret that language so variously. That deep, strong, persistent note that Thoreau sounded was followed later in the century by Gibson, not because Thoreau was his master, but because for him too the call was imperative; and what he saw he told by voice and pen, pencil and brush, until his originality, his versatility, his buoyant life, brought him friends and followers everywhere.

The book on Gibson by Mr. John Coleman Adams is not a dry record of facts, but rather a eulogy,—a eulogy in a good cause, however, for one fancies that the book has been written not more to picture this most interesting life than to arouse fresh enthusiasm for those studies of which the author is himself an exponent. Gibson may have had faults, but Mr. Adams does not mention them. Rather, he draws a loving and intensely enthusiastic picture of the artist, naturalist, and writer, later filling in the outlines by means of letters, the reminiscences of friends, and various incidents. We can read also the series of portraits, from childhood to manhood, which show from first to last a countenance singularly open, with clear, bright eyes, slightly full, curved lips, the entire face lit with intelligence and animation, and wholly lovable.

The first three chapters, comprising less than a third of the book, are given to an outline of Gibson's life. We learn that he was born at Sandy Hook, Newtown, Connecticut, October 5, 1850. Mr. Adams has called his first chapter "A Fortunate Boyhood." The title is justified, for Gibson had a mother who, besides being intelligent and well-educated, was loving and sympathetic, and helped him in his childish nature studies,—even to the extent of giving him a drawer in her linen-press for his worms! We do not learn much of Gibson's father, who, while still retaining his summer home at New-

\* WILLIAM HAMILTON GIBSON, Artist — Naturalist — Author. By John Coleman Adams. Illustrated. New York: G. P. Putnam's Sons.

town, made his later home in Brooklyn, where Gibson had Henry Ward Beecher for pastor and friend. But we can infer that the father was a man of business, more occupied with his office than with his children, since there is a scathing letter from Gibson's schoolmaster suggesting that the father require one of the clerks to write to his homesick boy once or twice a quarter. It was this schoolmaster, Mr. Gunn, who presided over the other portion of Gibson's "fortunate boyhood." At the "Gunnery," in Washington, Connecticut, the boy spent several happy years, which always loomed large in his memory, and to these he attributed much of his success in later life. The account of these school-days is most interesting, including several delightful letters to the boy's mother. We learn that while "Willie" was "a dear little fellow," bright and obedient, it somewhat troubled Mr. Gunn that he had not "learned to be spontaneously industrious." Later, however, when attending the Polytechnic, this trait of indolence disappeared; and thereafter, even to the end, he worked with consuming energy.

In 1868 Gibson's father died, apparently leaving no fortune; and Gibson took up life-insurance as a means of support. This lasted but a short time, however, for, seeing a draughtsman drawing upon the block, Gibson decided that he could do it also; and thereupon began the struggle that was to result in his unique position as artist-naturalist. He had tried to draw, from his earliest childhood, but had been discouraged in it, as so many others have been. He had no training, no art-education of any kind. But his labor and perseverance, added to his inborn genius, overcame all difficulties, and before long he made a modest beginning by illustrating "The Chimney Corner" and "The Boys' and Girls' Weekly," and a little later he made botanical drawings for "The American Agriculturist" and "Appletons' Encyclopedia." In 1872 came his first large commission, a set of twelve drawings on stone for the Appletons' huge botanical charts. This work was done with remarkable rapidity, and brought him nearly a thousand dollars; and from now on his path was clear.

About this time Gibson made his first original composition, and soon thereafter received a commission from the Appletons to make a sketching tour into Rhode Island, to obtain illustrations for "Picturesque America." He afterwards made other sketching trips: to Washington, D. C. (1874); to Philadelphia

(1876), to the White Mountains (1880 and 1883), to the South (1886), and to Europe (1888).

The year 1878, we are told, marks an epoch not only in Gibson's life, but in American illustration. It was in that year that he furnished designs for an article by Mrs. Helen S. Conant on "Birds and Plumage," in "Harper's Magazine." These illustrations included a full-page picture of a peacock's feather, which was so striking that it attracted much attention from both laymen and artists.

Although Gibson wrote in 1876 "The Complete American Trapper," a book for boys, his real literary work began in 1879 with the first of the articles that were afterwards collected as "Pastoral Days." This article was an account, in writing and sketches, of a summer vacation at his old homes in Connecticut. He was now fairly launched in the career that he followed for the rest of his too-short life, and, considering all the other work he kept going at the same time, his books followed one another in quick succession. "Highways and Byways," extended from a series of magazine articles, appeared in 1882, and "Happy Hunting Grounds" in 1886. These were both received with favor and even enthusiasm. Meanwhile, the author had been providing the illustrations for E. P. Roe's "Success with Small Fruits" and "Nature's Serial Story"; "In Berkshire with the Wild Flowers," by the Goodale sisters; Drake's "Heart of the White Mountains"; "The Master of the Gunnery," a memorial of his old teacher; "Sketches in the South," by Charles Dudley Warner and Rebecca Harding Davis; and for many miscellaneous articles.

During these years, also, Gibson had been enlarging his field by working in water-colors, which remained to the last a favorite medium with him, and had made some attempts in oils. He had long since made a name for himself, and for everything that he did, writing, sketching, or painting, there was a ready welcome. He had opened many unseeing eyes, led thousands into new paths, and in short performed the part of a new kind of missionary both in this country and abroad. His remaining ten years saw the publication of five more books,—"Strolls by Starlight and Sunshine," "Sharp Eyes" (his most popular work), "Our Edible Mushrooms and Toadstools," "Eye Spy," and "My Studio Neighbors"; and he left a quantity of material, in notes and sketches, for an illustrated botany and other works. During his

last few years also he had a new interest, in the form of popular lectures on botany, for which he made curious charts and diagrams. In 1896, after several months' failing health, he died at his old home in Washington, Connecticut.

Such, in brief, are the outlines of Gibson's life,—an uneventful life in one sense, but in another crowded to overflowing; a life best shown in its results. His marvellous capacity for work was one of Gibson's most characteristic traits, and in it lies the secret not only of his success, but of his early death. In Mr. Adams's words, "The fierce fires of a relentless industry had burned his forces to a cinder."

It is chiefly as artist and author that Gibson appears in the foregoing sketch, but these two involved his other side. For in everything that he did, writing or picturing, he was interpreting nature. Nature-lover he was always, from his earliest childhood; and by faithful, loving observation and investigation he became a naturalist as well. Nature in all her manifestations was a constant passion with him; but it was through making known to multitudes the secrets of growing things that he will be longest remembered.

The second part of Mr. Adams's book deals with Gibson's work and his methods of working in his different mediums, and with "the personal side." The final chapter, together with an account of his death and funeral services, contains the reminiscences of friends and eulogistic tributes. Emerson's words, "Do that which is assigned to you, and you cannot hope or dare too much," might have been Gibson's motto. Brave, self-confident, but not overbearing, full of life and joy and wholesome fun, he carried out the promise of his bright and lovable boyhood, and lives in the memory of all who knew him, not only as genius, but as man.

Gibson might have found a biographer who gave more attention to detail, if a formal biography were wanted, but he could not have found a more enthusiastic one. There are many things an inquirer could ask and not find answered in this book, but we learn all that is needful to enable us to account for the man and his work. The arrangement of the book gives rise to some repetition, and in one case the different accounts do not exactly agree: i. e., the accounts of the inception of "Sharp Eyes" as given on pages 72 and 173. There are occasional slips of statement or arrangement, as on page 210, where Mr. Adams says, "Near the close of the same year," etc. Re-

ferring to the previous letters we find them dated successively 1863, 1864, 1864, 1865, while the two letters following the above statement are dated 1863. There is no great pretension to literary style, but we get that vivid impression that is given when an author's heart is in his work. The book is attractively presented, and contains, besides the portraits already mentioned, and views of Gibson's homes and haunts and his grave, a considerable number of reproductions of his works.

EDITH GRANGER.

#### LEADERS OF VICTORIAN LITERATURE.\*

It requires courage and confidence in a critic to sit down to-day and write about such old-fashioned matters as Thackeray's novels and George Eliot's, instead of dropping sparkling utterances on such up-to-date and modern topics as, for instance, "Recent Phases of Romantic Fiction" or "Exotic Tendencies in Present-day Dilettantism." A bright screed prophesying a Bulwer Revival or an eighteenth century Renaissance might do, if one insisted on dealing with old-time topics; but an effort to arrive at a sound estimate of Carlyle or Matthew Arnold seems hardly in keeping with the present tendencies of current criticism, at least so far as it is observable in our critical journalism. Mr. Brownell doubtless has the qualities mentioned above to some extent, for he presents us with six essays on what might be called classic subjects; he gives us estimates of Thackeray, Carlyle, George Eliot, Matthew Arnold, Ruskin, and Meredith, which have little connection with an interest in Gorky, Maeterlinck, Maurice Hewlett, and the Romance of American History.

This is much in Mr. Brownell's favor. His work is not designed for the moment only; he considers fundamental questions (we might almost say) in estimating literature; he sets himself at some of the great problems of literature. He could hardly attempt anything more solid if he published an estimate of Macaulay in the "Quarterly Review," and perhaps would not do so much even then.

Mr. Brownell, then, has set himself to a piece of work that was well worth while, an attempt to form an estimate of the most considerable prose writers of our literature, in the period just before our own. This is the proper

\* VICTORIAN PROSE MASTERS. By W. C. Brownell. New York: Charles Scribner's Sons.



occupation for a critic of the first order. Such a critic will consider the greatest names of all time, he will have his opinions also upon the work of his own day; but he is most usefully employed when he deals with the generation which has just preceded him, when he tries to put general opinion, released from the prejudices of the present, on the way to a judgment that shall last. There is often a period of relaxation in our interest in the great figures of literature who have just passed away. They achieve fame in life, let us say, they are an influence, perhaps, for the decade after their death. But then, before they take a definite place as classics, there comes a period in which people are not much interested in them. Sometimes this period comes even before their death, as was the case with Wordsworth, who in his later years was by no means the figure in the minds of those who loved poetry that he became afterward. Sometimes it comes very soon after death, as was the case with Dickens, who, people think, is now ripe for a "revival." But it generally comes some time.

Mr. Brownell practically notes this fact in regard to some of those of whom he writes. "Carlyle's own writings," he says, "fell speedily into a neglect," etc.; "How long is it since George Eliot's name has been the subject of even a literary allusion?" "No writer, probably, ever passed so quickly [as Matthew Arnold] from unpopularity through fame to comparative neglect." Three of Ruskin's books "probably comprise all of his product that will last through the epoch of indifference to much that the present age has delighted in, which we can readily perceive to be upon us." Thackeray, it is to be remarked, achieved a fame which has steadily increased, George Meredith was received with a neglect which is but slowly diminishing.

What will a critic say of such writers, or rather of writers at such a centre of indifference? He has a responsible position, for if he be really a critic of influence he will have no small part in pronouncing the everlasting yea or the everlasting no (to parody an author in mind) which once really pronounced by posterity, is rarely reversed. It is for the critic to consider what true worth remains after the changes of a score or two score years; and in accordance with his opinion to place upon a pedestal in the hall of fame or to put on a high shelf in the garret.

Ruskin must go up garret, there is no doubt of that; and Thackeray is to have a place in

the hall of fame, or better in our own front hall or the parlor. A small bust of Matthew Arnold will look well in the study; that life-size statue of Carlyle might be put in one of the niches in the second story staircase; that strange-looking picture of George Eliot will do for the spare room; and Meredith may as well be left where he is, for he may have to be brought out. Such approximately is Mr. Brownell's disposition of these household favorites.

What reasons does he consider in this matter? Well, he is not one of those critics who merely give you their personal impressions on reading "Vanity Fair" say, or "Sartor Resartus." Nor is he a historical critic (or evolutionary) who shows you that they were all exactly what they had to be and could by no means avoid having been. Nor even is he one of the strictly objective kind who have such definite knowledge of what the works of genius should be that they can tell you how near any particular specimens come to perfection. Mr. Brownell is historical in so far as he considers the man always with his books and generally rather than his books. He is objective, however, in so far as he puts before us a net result of each career. But given the net result, the question is, what is there in it, whereby Thackeray, Carlyle, and others should continue to have a claim, or rather hold, on the attention of the world?

Here, of course, a critic can hardly avoid being somewhat personal. Certain qualities or virtues are of immense value to him, and he thinks an author worth while according as he has or has not something of these virtues. His preference may be founded upon the most solid groundwork of reason, but it is very apt to have something of a more personal basis.

The qualities of most importance to Mr. Brownell are Temperament and Thought. Thus he still retains a fondness for George Eliot, because she can think, although temperament rather than thought is really the thing in a novelist; and Carlyle is noteworthy for him in spite of the fact that his boisterous thinking did not end in much of consequence, because he did have the chief thing about genius, namely, personality, because no writer ever had so much temperament. So he cannot bear Ruskin because his didactic temperament was tedious, yet such as it was, entirely predominated over his thought. And with Meredith, in spite of his intellectuality, Mr. Brownell cannot get over the fact that his temperament is really



absence of temperament. As to Thackeray, who holds first place in Mr. Brownell's mind, his is one of the most marked personalities in letters, "his personal force and charm take him quite outside" the operation of the rule recommending a detached attitude. And Matthew Arnold was essentially a critic, and a critic of a special kind, namely, one who applied ideas, a brain centre rather than a nerve centre.

It would be wrong to imply that Mr. Brownell considers his authors purely from the standpoint of thought and temperament. He does not; he has other matters in mind — art, influence, history, — but no other matters are so important to him, and no others are so frequently applied in the way of a test. And I suppose for this reason his judgments will not appeal to all, for there may be some who do not care most for temperament or thought.

In my novel reading, though I am very fond of Thackeray, I find that I remember Clara Mowbray's meeting with Francis Tyrrel, and Henry Durie at table with his wife and his elder brother, with a kind of thrill that I do not get in "Pendennis" or "The Newcomes." I am told there is something of the sort in a certain famous scene in "Vanity Fair"; it may be so, but not for me. For myself I value romance — rather a poor name for the thing — more than personality or temperament. When we come to thought, in our critics, there I am more happily with Mr. Brownell, although even here I observe (with approach to shame) that my favorite critics are more apt to be men of a sense of beauty than of a sense of truth.

But my own preferences aside, there is surely ground for thinking that a very important thing for a novelist is the power to create the romantic, the tragic, the emotional in life, and a very important thing for a critic to have a sure perception of what is beautiful in nature and in art. Mr. Brownell does not entirely neglect these matters, but they are evidently second in his mind to the more important considerations of temperament and thought.

I am tempted to add a word on Mr. Brownell's style, not as a comment, or a caution either, but as a comfort to one who might otherwise begin upon the book without warning. In spite of one or two minor but real drawbacks,\* the superficially repellent character of Mr. Brownell's mode of expression is, in the author's mind at least, one of the necessities

of exactness. It cannot be denied that he uses queer words: one would advise the average reader to keep within reaching distance of a dictionary. But the slight crabbedness arising from this cause is probably compensated for by the fact that the queer words usually do give some precise shade of meaning: potentialities, impressionistically, notablest, idiosyncratic, illogicality, dilutest, tropicality, insensitiveness, — they do look rather out of the way in a list; but each in its own place they are seen to have a very specific meaning and one which could not otherwise be so shortly conveyed. So no one should be displeased by Mr. Brownell's style: with a little experience one gets to like it.

For it is a style of which even the drawbacks arise from their having some thought to them. And this we may say of Mr. Brownell's work as a whole, that it has its roots in hard thinking. As the reader of his earlier books knows, you may disagree with particular views, you may think he has not the right standpoint for the best critical results, but you cannot criticise him at all without thinking the matter over pretty thoroughly yourself. Thus the work is stimulating, sometimes negatively, it is true, as well as often positively. And that is something well worth while. I rather suppose his judgments are pretty sound, too, — that his authors will be found in the future much where he says they are. But that is a minor matter on the whole; it would be a misfortune, in fact, if he fixed them all definitely for ever, for then just so much of the critic's occupation would be gone.

EDWARD E. HALE, Jr.

#### COLUMBUS AND THE TOSCANELLI LETTER.\*

Toscanelli's Letter of 1474 was first mentioned by Las Casas in 1552, and next in 1571 in a life of Columbus printed in Venice and attributed to his son Ferdinand. It is there spoken of as in Latin. In 1871 Harisse discovered in Spain, in a volume that once belonged to Columbus, a Spanish version of the letter, supposed to be in the handwriting of Columbus. In 1875 the entire text of Las Casas was published for the first time. Humboldt was perhaps the first to assert that Co-

\* I believe the placing of clauses gives rise now and then to ambiguity and that the loose structure is in the long run fatiguing.

\* LA LETTRE ET LA CARTE DE TOSCANELLI sur la route des Indes par l'Ouest adressées en 1474 au Portugais Fernam Martius et transmises plus tard à Christophe Colomb. Par Henry Vignaud. Paris: Leroux, 1901.

lumbus really received a letter and chart or map from Toscanelli, that influenced the voyages of Columbus, and his opinion has received the support of Fiske and Markham. Only of late years has the careful investigation of scholars led to the view now so clearly demonstrated by Vignaud and supported by those who agree with him in denying the authenticity of the alleged letter of Toscanelli. Vignaud, even in differing from them, pays due tribute to the erudition of those who maintain the other view, and especially of Harisse, its strongest advocate.

In this exhaustive volume on the subject, just published, Vignaud shows that there is no original of the letter or of any of the pretended correspondence of Toscanelli and Columbus, and that all knowledge of it depends on copies of a much later date. He points out that in no one of the numerous works, letters, and lives of the contemporaries, associates, and friends of Toscanelli, is there any mention of his theory of a western world. Fernand Columbus first spoke of it in a book printed in Florence in 1571, and it is again referred to in a popular translation of the geography of the Englishman Holywood, italianized under the name of Sacrobosco, printed in 1572. Oddly enough the editor or translator errs as to the date of the return of Columbus, and puts it a year before his start; and he makes him write then to Toscanelli, who died in 1482. However, in later editions of 1573 and 1579 the whole matter was omitted. Columbus himself wrote and spoke freely and frequently, yet he never referred to Toscanelli nor mentioned any correspondence with him nor acquaintance with or knowledge of him or of his letters or writings.

Vignaud shows that the Toscanelli letter had neither scientific nor practical value, and could have been of no use either to Columbus or to the King of Portugal, who, like his father and brothers, was a good geographer. It is based on the ancient geography of Ptolemy, yet the first book on that subject was not printed until 1472, a year after the date of the pretended letter. Columbus did not need help from that source, for he based his geographical knowledge on Aristotle, and not on Ptolemy, and even that was at second hand, for he was no scholar. He left a well-thumbed copy, full of his notes, of the "Imago Mundi" of Cardinal d'Ailly, published about 1480, who copied from Roger Bacon's *Opus majus* of 1267. Columbus also left an annotated copy of Marco Polo, one of his guides. Columbus had no real

scientific basis for his voyages and explorations, and found one only in later years. To credit him with a theory at the outset, instead of after his discovery, the pretended letter of Toscanelli was invented and palmed off by Las Casas and Fernand Columbus, so as to establish Columbus's reputation for scientific knowledge, and give him the credit of being the correspondent of Toscanelli, a famous authority on geography of his day. Columbus was charged with getting his information from an old pilot, — a story that was denounced by Washington Irving, the first and the fullest of the modern biographers of Columbus; and by Harisse, the first of "Columbists" of our own day; and by so many others that it is now wholly discredited. Yet Vignaud inclines to give it some weight, based on the fact that it was a rumor current during the time in which Columbus lived among his contemporaries.

Having shown that Columbus himself never knew of any letter from Toscanelli, Vignaud proves by an exhaustive demonstration that Bartholomew Columbus, the brother of the great navigator, was the author of the forged letter, and that it was used by Las Casas, perhaps with knowledge of its source, for as he had access to and made free use of the Columbus family papers, he could not fail to know that Columbus himself never had any such letter from Toscanelli, and that it was produced only to give it a place in Las Casas's book, as an answer to charges against Columbus, which lessened the value of the claims of his family on the Spanish government. The old nobles objected to and opposed the dignities attained by the family of Columbus as a reward for his voyages and discoveries. Even more exhaustive is Vignaud's demonstration of the falsity of Las Casas's statement that he had before him as he wrote the chart or map sent by Toscanelli to Columbus with the pretended letter.

Vignaud shows a thorough knowledge of the vexed questions of geography so often discussed by Markham and Winsor, and many others. His book is a scholarly and exhaustive piece of historical work, well supported by an appendix containing a reproduction of the alleged letter and other original contemporary documents, and by a full, fair, and complete analysis of the arguments and evidence for and against his own view. It takes its due place in the series of early voyages to which Harisse has contributed his volumes on the Cabots and on Corte and Gaspard Real and on Columbus,

and Schaefer and Cordier and Hauser and Dorez their's on early voyages and geographical discoveries. Vignaud shows a large knowledge of all the literature of his subject, and a power of critical discrimination in using it so as to get at the truth and of setting it forth clearly. He is quite free from that intemperate tone that marks others, notably Harisse, whose great attainments are marred by his persistent assertions that anyone with an opinion that does not agree with his own must necessarily be wrong and must be told so very harshly.

J. G. ROSENGARTEN.

#### THE FIRST ENGLISH NOVELIST.\*

Samuel Richardson's novels are generally believed to belong to the class of books that are talked about but never read. The excessive length, the epistolary form, the unsympathetic social background, and the mild "tea-drinking" tone of his three works are supposed to render them distasteful to readers who devour their so-called romances by the tens of thousands. It is also objected that Richardson's chief theme is seduction, — a theme uncongenial to the manners and ideals of our time. Nevertheless Richardson has imposed himself upon English literature as a "classic"; and there is reason to believe that his fame is likely to grow rather than wane, when the reading public comes back, after its periodic debauch of melodrama to a normal interest in the representation of human character.

There has never been any question of Richardson's position historically. He wrote the first novels of English life, as we understand the word novel — a fictitious picture of life that has some approach to probability. If we except the gentle shadow of Sir Roger, and the vigorous figure of Robinson Crusoe, the first characters in English fiction — imaginatively conceived, organically developed — are Pamela, Clarissa, and Lovelace. In spite of Fielding's keen satire, we must admit that Richardson presented the petty world of the middle of the eighteenth century more justly, more minutely, with a truer feeling for its manners and ideals, than did the great master himself. And in construction, in the sense of form, "*Clarissa Harlowe*" is superior to "*Tom Jones*." Moreover, Richardson has the honor largely of dis-

covering a new reading public, and one that has continued to support enormously the novel, — the middle class. Perhaps most important of all, Richardson first developed a field of literary material (possibly following Marivaux) that has yielded rich harvests to a long line of English novelists, — the field of feminine sensibilities and sentiments. Lastly, Richardson has influenced continental literature directly and indirectly more than any writer of his time.

But Richardson has a far greater claim to his seat among the immortals than that of historical significance: he created one work that is of permanent importance, for which no allowances have to be made. Mere length of itself never killed any book, and the nine volumes of "*Clarissa Harlowe*" still command the reader, — nay, absorb him, if once he submits himself wholly to their skilful pages. The very length of the piece is a part of its art, for this breadth of treatment permits the gradual development of character, the fine gradation of values, the winding process of thorough analysis, which fix forever a picture of life. Great novelists have always appreciated the necessity of length. The story of two or three hundred octavo pages is an invention of the modern book-maker to meet a commercial opportunity. Moreover, in unity of plan, in comprehensiveness of design, and in dramatic relationship of values, "*Clarissa Harlowe*" is one of the very few English novels that can pretend to perfection of form. Structurally it is, as Richardson says somewhere, "a dramatic narrative." Lovelace, the mind of the piece, and Clarissa, the soul of the piece, are two of the small group of fictitious characters that have a permanent type existence. Lovelace is a superb creation. For wit, power, pure intellectual brilliancy and mastery, he is the ablest villain outside the drama in English literature. The mystery of his creation, if we consider Richardson's temperament and experience in life, is far greater than that of Clarissa, or, if we consider Fielding, than that of *Tom Jones*. Mr. Saintsbury's jeer at Richardson as "the old maid of genius" falls flat when we realize the full virility of Lovelace. The style through which Lovelace reveals the involutions and subtleties of his nature is unique in its absolute adaptation and consistency. Beside the restless play of his brilliant mind, the "divine Clarissa" even is a more ordinary conception. Yet the delicacy and thoroughness of her portraiture have saved her from the cold formality of her conception. In

\* THE NOVELS OF SAMUEL RICHARDSON. With Introduction by Echel M. M. McKenna. In twenty volumes, illustrated. Philadelphia: J. B. Lippincott Co.



spite of Richardson, we feel that she loves Lovelace, "cruel as a panther" as he is, and that in her steady refusal to consider the possibility of reparation, and in her death, she is the equal of Lovelace. In refusing to allot a happy ending to *Clarissa*, Richardson transcended the limitations of his class and of his age. Thus the theme of the novel, to which objection has been made, has been raised by the force of Richardson's art above the vulgar matter of seduction. It is rather the struggle between exact purity of soul and the predatory habit of the male. He who sees in "*Clarissa Harlowe*" a mere fencing match over the marriage contract misses the tale altogether.

Richardson's morality is not our morality. "*Pamela*" will remain as a comic example of didactic ineptitude, and "*Sir Charles Grandison*" as a pompous and tiresome lesson in manners. But in spite of his fatal desire to teach lessons of conduct, Richardson triumphed in "*Clarissa Harlowe*" over the weight of his moral intention, just as he triumphed over the limitation of his literary form, and over the conventions and sterility of his age. In spite of himself, as it were, he created some real people and surrendered himself to them with the complete insight and fidelity that is the mark of the artist. Richardson's world was a petty world in many respects. We flatter ourselves that we live more largely to-day. But "*Clarissa Harlowe*" is another proof that, for the making of permanent art, the accident of material is comparatively unimportant.

The present edition, in twenty handy and well-printed volumes, is a reprint of the text of Mangin's 1811 edition, with reproductions of the original engravings. Miss McKenna's brief introduction presents adequately the chief biographical and critical facts.

ROBERT HERRICK.

#### BURTON'S "WANDERINGS IN THREE CONTINENTS."\*

Sir Richard Burton was perhaps the most redoubtable explorer of modern times; and to those who love adventure, his will always be a fascinating name. The posthumous volume by him, entitled "*Wanderings in Three Continents*," is spoken of by the editor, Mr. W. H.

\* *WANDERINGS IN THREE CONTINENTS*. By the late Captain Sir Richard F. Burton. Edited, with a Preface, by W. H. Wilkins, M.A. Illustrated. New York: Dodd, Mead & Co.

Wilkins, as a collection of "essays," but would more rightly be called sketches or memoranda of Burton's principal travels in Asia, Africa, and America. This book includes brief accounts of his wonderful *Medinah-Mecca* pilgrimage, of his *Harat* and *Tanganika* explorations, of his *Dahomé* and *Congo* trips, of his travels in *Brazil* and the *Western United States*, and of his *Palmyra* journey. Burton always had an eye to scenery, and some of his descriptions are very vivid—notably this picture of the *Arabian desert*:

"The sky is terrible in its pitiless splendours and blinding beauty, while the simoon, or wind of the wild, caresses the cheek with the flaming breath of a lion. The filmy spray of sand and the upseething of the atmosphere, the heat-reck and the dancing of the air upon the baked surface of the bright yellow soil, blending with the dazzling hue above, invests the horizon with a broad band of deep dark green, and blurs the gaunt figures of the camels, which, at a distance, appear strings of gigantic birds."

Or take this picture of an extensive region in *East Africa*:

"The black greasy ground, veiled with thick shrubbery, supports in the more open spaces screens of tiger and spear-grass twelve and thirteen feet high, with every blade a finger's breadth; and the towering trees are often clothed with huge creepers, forming heavy columns of densest verdure. The earth, ever rain-drenched, emits the odour of sulphuretted hydrogen, and in some parts the traveller might fancy a corpse to be hidden behind every bush. That no feature of miasma might be wanting to complete the picture, filthy heaps of the meanest hovels sheltered their miserable inhabitants, whose frames are lean with constant intoxication, and whose limbs are distorted with ulcerous sores."

But on the whole the most interesting sketch in this book is that of his journey to *Salt Lake City* in 1860. This is very readable and graphic, and, as the editor says, "much better than his bulky book on the same subject." He records three "novel sensations" that his American trip gave him:

"The first was, to feel that all men were your equal. . . . The second was to see one's quondam acquaintance, the Kaffir or Negro, put by his grass kilt and coat of grease, insert himself in broadcloth, part his wool on one side, shave, and call himself, not Sambo, but 'Mr. Scott.' The third was to meet in the Rocky Mountains with a refreshing specimen of that far-off Old World."

Burton showed through all his life a savage independence, which reflects itself in a strong, terse, blunt literary style. His multifarious works are, for the general reader, too diffuse, and on the other hand this epitome is too condensed; yet it is the best outline of his travels now available.

H. M. STANLEY.



## RECENT FICTION.\*

The work which must occupy the first place in the present review is "The Valley of Decision," by Mrs. Edith Wharton. Mrs. Wharton's earlier books have had the touch of distinction, and prepared us for something unusual when the time should come for her to put forth her whole power in a novel of large plan and comprehensive content. The qualities displayed by her short stories were such as to suggest the work of a master-hand, making us think at one moment, which impressed by their analytical subtlety, of the work of Mr. Henry James, and at another, which impressed by their artistic finality, of the work of no less a man than Tourguénieff. Suggestions of this sort being now in order, it may be said that the masterpiece of Stendhal has been constantly in our mind while reading "The Valley of Decision." This comparison, however, is subject to qualifications, and may serve as a starting-point for what we wish to say concerning Mrs. Wharton's work. By way of similarity, the two books have in common the same scenes, the same society, and (within a generation) the same period. The Duchy of Pianura is not found upon any map, but it cannot be far removed from the region to which "La Chartreuse de Parme" leads us a willing sojourner. Nor does the fact that we are dealing with the period leading up to, and contemporary with, the French Revolution, instead of the post-Napoleonic period, make any very essential difference. The liberal ferment is already at work; it has simply not reached a stage so far advanced. It finds expression in the writings of Alfieri, on the

one hand, and, on the other, in the patient endeavors of the economist and the jurist. It has not yet been translated into political terms, although such a translation is clearly impending, and although the principal character is a man in the vanguard of the thought of the age. So much having been said for the resemblance of the two works, there remains the task of emphasizing their contrast. The obvious difference, we should say, is that Mrs. Wharton's novel is over-intellectualized, and thus misses the rich vitality of Stendhal's masterpiece. In Mrs. Wharton's view, the idea, having more lasting significance than the act, is everywhere set in the foreground. Stendhal, for his part, had curious lapses from his professed liberalism, and was more bent upon depicting the glow and color, the intrigues and the passions, of the period in question, than concerned with the deeper currents of the intellectual movement. He had, moreover, the inestimable advantage of studying his material at first hand, whereas Mrs. Wharton has learned about it from books, which inevitably means a less vivid realization of its possibilities. To a reflective mind, "The Valley of Decision" makes the stronger appeal of the two books, for it is the expression of a consistent philosophy, and, if somewhat pale upon the sensuous side and somewhat weak upon the emotional side, there is no doubt of its inspiration by a true intellectual passion. The restraint which goes with all distinguished art is characteristic of this book even in the most pronounced spiritual crises of the action, and to a fine sense makes these scenes the more effective. After all, it is a drama having the human soul for its theatre that we are invited to view, rather than a drama of spectacular interest. The central theme is that of a man of fine impulses, becoming, by the accidents of his own birth and of the death of those standing above him, the ruler of a state. He is overweighted by his responsibilities, but honestly seeks the welfare of his people. Finally, the ingratitude of the populace which he has sought to benefit, whose passions are successfully worked upon by the partisans of the old corrupt order, hurls him from the seat of power, and leaves him in the end an outcast. This situation is by no means new in imaginative literature. Bulwer's "Rienzi" dealt with it in a melodramatic sort of fashion, and in more modern literature it has received impressive illustration in the "Majesty" of the Dutch novelist, Herr Couperus, and in "The King," a drama which is one of the most extraordinary of the works of Herr Björnson. Mrs. Wharton has not been insensible of the pathetic and tragic possibilities of the situation, and has developed them with rare and subtle art. The novel leaves little to be desired in the delicacy of its individual characterizations, in its exhibition of the inner life of the society which it depicts, and in its deft use of the physical accessories of the narrative. The charm of its finished style is a source of constant delight to the reader, and makes acceptable the many pages of historical and philosophical analysis, which, strictly speaking,

\*THE VALLEY OF DECISION. A Novel. By Edith Wharton. Two volumes. New York: Charles Scribner's Sons.

THE THRALL OF LEIF THE LUCKY. A Story of Viking Days. By Ottilie A. Liljencrantz. Chicago: A. C. McClurg & Co.

AUDREY. By Mary Johnston. Boston: Houghton, Mifflin & Co.

THE STRENGTH OF THE WEAK. A Romance. By Chauncey C. Hotchkiss. New York: D. Appleton & Co.

THE COLONIALS. By Allen French. New York: Doubleday, Page & Co.

LUKE DELMEGE. By the Rev. P. A. Sheehan. New York: Longmans, Green, & Co.

CASTING OF NETS. By Richard Bagot. New York: John Lane.

THE SNARES OF THE WORLD. By Hamilton Aidé. New York: E. P. Dutton & Co.

THE USERFER. By William J. Locke. New York: John Lane.

TRISTRAM OF BLENT. By Anthony Hope. New York: McClure, Phillips & Co.

FOR LOVE OR CROWN. A Romance. By Arthur W. Marchmont. New York: Frederick A. Stokes Co.

CLEMENTINA. By A. E. W. Mason. New York: Frederick A. Stokes Co.

COUNT HANNIBAL. A Romance of the Court of France. By Stanley J. Weyman. New York: Longmans, Green, & Co.

THE FIREHAND. By S. R. Crockett. New York: McClure, Phillips & Co.

THE VELVET GLOVE. By Henry Seton Merriman. New York: Dodd, Mead & Co.

must be regarded as out of place in a work of fiction. We would not willingly spare the longest of these passages, although they very noticeably impede the progress of the action.

The story of the first European discovery of the New World, as preserved for us in the saga of Eric the Red and the Flateyrbók, has been utilized by Miss Otilie Liljencrantz for the framework of her story called "The Thrall of Leif the Lucky." She has been exceptionally ingenious in working into a consistent narrative every scrap of information to be gleaned from the saga records, and in adding enough invention of her own to sustain the interest. How Leif accepted Christianity from Olaf Trygvasson at Nidaros, how he voyaged to Greenland and quarreled with his father on this score, how he was fired by the tale of Bjarni's adventure of a few years earlier, how he set sail for those strange lands that had been sighted but not explored, and how he built his booths in Vinland, wintered there, and returned the following spring laden with wine and furs and timber, to be acclaimed as the greatest man of his age—all these things, and many more, are related in this fascinating volume. Lifelike figures are drawn from the merest hints in the Icelandic chronicle, and even the German Tyrker becomes a real personage, although we must regard as somewhat unhappy the attempt to differentiate his race by filling his speech with Germanic inversions. If this is intended for comic relief, it had better have been omitted. The book has the novelty of colored illustrations, six in number, which add materially to its attractiveness. The chapters are appropriately headed with quotations from the *Hávamál*.

Miss Johnston's third novel of Colonial Virginia, "Audrey" by name, does not seem to us equal to its predecessors. The vein shows signs of exhaustion, as is illustrated by a greater straining for effects, and a more liberal allowance of "manners and customs." The period is that of the early seventeenth century, and among the historical characters we meet Colonel Byrd of Westover, whose literary remains have been brought into the author's service. Audrey is a child rescued from the Indians by a young Virginian landed proprietor, and placed in the hands of a besotted minister. The rescuer goes to England for ten years, and returns to find that the child has been an uncomplaining sufferer from harsh treatment, and that she has grown to be a beautiful woman. How the hero struggles with his love for her, until in the end he throws pride to the winds and makes Audrey his wife, is the essential matter of the novel. One of the most successful figures in the book is that of his bondman, an unreconciled Jacobite, who has vowed hatred to his master, and who is won over to love him by his kindness and grave courtesy. Miss Johnston has not forgotten how to purvey excitement for her readers, and many are the daring adventures and brave combats to be found in this, no less than in her other books.

The flood of Colonial novels is unabated, and it is impossible to find room for mention of more than a few of the productions of this class. In addition to "Audrey," two other exceptionally good examples are found among those recently published. "The Strength of the Weak" is a romance of New France in the days just preceding the Seven Years' War—the days of Bigot and Vaudreuil in Canada, the days when Braddock and William Johnson were making a stir in the South. The leading characters are a young *seigneur* of English origin, and an American maiden in distress. Both are persecuted by the French villain of the story, and succeed, after many adventures, in escaping into New York. The adventures are of the familiar type, including a hairbreadth escape from a besieged house, a perilous river and lake voyage, and the danger of pursuit by a wily and devilish Indian, the motive of whose course is unapparent. There is no end of sword-play, and the hero's part therein is both valiant and magnanimous.

"The Colonials," by Mr. Allen French, begins in the Indian country of the West, where we make the acquaintance of hero and heroine, in their natural roles of rescuer and rescued. Then the scene shifts to Boston, and we have an interesting development of plot, with the tea-party, the Port Bill, Lexington, Bunker Hill, and the British evacuation for a historical background. Mr. French has done well to interest us at all in matter so hackneyed, but his story has abundant action, and the villain, with the usual persistence of his kind, escapes his dues long enough to keep the plot alive through five hundred pages. The historical part of the book is more minutely studied than is usually the case in romances of this sort, and might almost serve as a text-book for those three years of the annals of Massachusetts.

On two recent occasions, we have had the pleasure of indicating the remarkable literary qualities of the work of Father Sheehan. In both prose and verse he has given evidence of an unusual degree of intellectual power and an unusual gift of style. The life of the parish priest in Ireland has rarely been portrayed with the sympathy of "My New Curate," and the spiritual life has rarely been expressed with the poetical beauty of "Cithara Mea." A new book by Father Sheehan must, then, receive some attention, and particularly a book which is evidently the most pretentious performance of its distinguished author. "Luke Delmege" is a novel of nearly six hundred pages. We say a novel, in default of a better term, for the life-history of a Catholic priest must get along without the elements of interest that chiefly appeal to the reader of novels. Obviously, it cannot be a love-story, and must make up for this deprivation by the exhibition of other qualities sufficiently striking to justify its claim to existence. "Luke Delmege" has such qualities in abundance, and holds the attention of its readers by its intimate revelation of the spiritual and intellectual life of its hero, and by its deep insight

into the Irish character, so lovable in certain aspects, so exasperating in others. Father Luke, who begins his active life with the prestige of a first prize-man of Maynooth, is himself too intellectualized to understand the character of his fellow-countrymen, and it is only after a long and painful struggle that he comes to be a sharer in their sympathies and learns how to adapt himself to his environment. This he has nearly succeeded in doing, when death ends his career, finding him still, in his own words, "a puzzled man." The extraordinary interest with which this life-history is invested by Father Sheehan must be accounted for by the fact that he brings to its composition a mind richly stored with the results of modern culture, yet acutely sensitive to the spiritual, even when resting upon an irrational basis. The work has just enough of mysticism to lift it into a rarer atmosphere than that which men habitually breathe, and to bring into relief the symbolical aspects of those religious practices and beliefs which, narrowly considered, are apt to seem trivial, mechanical, or grossly materialistic.

Another novel in which the Catholic religion, rather than the individual actors, provides the chief element of interest is Mr. Richard Bagot's "Casting of Nets." Here, however, we find little or nothing of the spiritual element, but rather a mesh of intrigue, hypocrisy, and underhanded dealing which may represent the practice of base individuals in the Roman communion, but which we decline to accept as representative of the spirit of that organization. How proselytes are made by the arts of unscrupulous zealots is the theme of Mr. Bagot's story, but his bias is too marked to make his story convincing. A young English woman of Catholic family is married to a Protestant nobleman, and her mind is so worked upon by her relatives and advisers that she becomes very unhappy at the thought of the religious differences existing between herself and her husband. In the struggle between her love and the conception of duty that is in a measure thus forced upon her, she suffers greatly, but her love triumphs in the end, and the falsity of what she had once thought to be duty is made clear to her conscience. This conclusion will be applauded by every right-minded reader, and we fancy that a Catholic of Father Sheehan's type would be among those whose approval was the most earnest. The book has a certain neatness and decorum of expression, but is at the best a dull performance. Any single chapter of "Luke Delmege" outweighs the whole volume of "Casting of Nets."

Mr. Hamilton Aldé is a pleasant novelist whose work is absolutely superficial. "The Snares of the World" is a story of modern English society, tricked out with most of the conventional trappings, and relieved only by one romantic episode which takes the heroine into unknown Hungary as the guest of a territorial magnate. Mr. Aldé has recently made a trip to Hungary, and the opportunity to give an account of his observations is too good to be missed, although this section of his

work is quite out of keeping with the rest. There is neither genuine passion nor genuine characterization in this story, although both are doubtless attempted; it is simply an agreeable and decorous tale of social life, revealing the polished man of the world rather than the literary artist.

"The Usurper," Mr. William J. Locke's latest novel, is the story of an Englishman who, by a strange caprice of fortune in Australia, becomes the owner of property upon which valuable mineral deposits are discovered. He becomes a millionaire, returns to England, and engages in vast schemes of philanthropy. After a while, there appears upon the scene a man whom the hero believes to be the rightful owner of all the property — the man whom he has long supposed to be dead. As a matter of fact, this unwelcome intruder is not the owner after all, but this does not appear until the end. Meanwhile, the hero is face to face with the problem of abandoning his helpful work, and giving up his estate to a person of vicious life and worthless character. He temporizes, determines to keep his secret for a while, and go on with his enterprises. A dramatic climax is reached in a parliamentary campaign, when the hero, a candidate for election, is charged in a public meeting of his constituents with his seemingly fraudulent course. Believing the charge to be just, he admits its truth, and is about to retire in face of the scandal, when the real truth comes out, and his position becomes unimpeachable. Those who know Mr. Locke's earlier work will understand how effective a story must have been made out of this material; they will also be prepared for a slight overplus of sentimentality and a tendency toward a subdued sort of melodramatic effect.

Curiously enough, Mr. Anthony Hope's "Tristram of Blent" has a plot that is identical, in the essentials, with that of the novel just described. Here also a man holds a large estate knowing that it is not rightfully his own; here also the rightful heir is the woman whom he loves, and with whom his marriage, after many complications, provides a satisfactory disentanglement of the coil into which his fortunes have been twisted. In the case of Mr. Hope's novel, the hero believes himself morally entitled to the estate, and is determined to conceal the secret as long as possible, and to fight for his position if the secret shall ever be revealed. All these fine resolutions are, however, made futile by the appearance of the young woman on the scene, and, in an impulsive moment, Tristram abandons his position as resolutely as he has hitherto defended it. At the very end, he turns out to be the rightful owner after all, but he is shrewd enough to win his suit before revealing a fact which might pitch the heroine's pride to the point of rejecting him forever. The whole of which story, with the many complications and side-issues, is related with the most admirable art; Mr. Hope's craftsmanship is almost unerring in fitting means to ends; and his characters are endowed with the very breath of life.



Mr. Arthur W. Marchmont, the author of "For Love or Crown," has written just the sort of story that we used to expect from Mr. Hope,—a story after the "Zenda" model,—dealing with imaginary intrigues for the possession of an imaginary throne. The heroine is a girl of English training, who is in reality—although she does not know it until she is grown up—the legitimate successor to the rule of a petty German state. Meanwhile, she has given her heart into the keeping of a fine young Englishman, and persists in her allegiance after the discovery, although her obstinacy upsets various dynastic calculations. In the end, she acts in such manner as to let it appear that her right of succession is based upon an error, and thus virtually abdicates her crown for the sake of her affection. The story is among the better examples of the class to which it belongs, is provided with much exciting incident, and ends in a way which satisfies the romantic soul of its readers.

Mr. A. E. W. Mason's "Clementina" is a sort of continuation of the "Parson Kelly" which he wrote in collaboration with Mr. Andrew Lang. It is a historical novel, with the Stuart pretender and the Polish princess for its leading characters, nominally speaking, and the ingenious Mr. Charles Wogan for its real hero. How this inventive Irishman plans the royal marriage, and causes it to be consummated after incredible difficulties, including a rescue of the Princess Clementina from her Austrian prison, is related in a manner which, if not convincing, at least leaves nothing to be desired upon the romantic side.

The massacre of St. Bartholomew has been rather overworked of late by the romantic novelists, but Mr. Stanley Weyman has ventured to make use of it in "Count Hannibal," his latest fiction. Instead, however, of saving it for the climax by his invention, he starts out with it, and his plot is mainly developed out of the subsequent happenings. In this development he has resorted to a curious device. We begin with the conventional Huguenot lovers and their Catholic persecutor, who seeks the hand of the maiden and the destruction of the man. Presently, we notice that our sympathies are gradually becoming estranged from the lover and attached to the persecutor. This process goes on by slow stages until the former is revealed as but a poor fellow after all, while the latter emerges clearly into view as the real hero. The heroine comes to take the same view of the matter, after a long struggle with herself, and finally learns to love her whilom enemy. This change of sentiment is most ingeniously managed, and successfully enlists our convictions. The story offers excellent entertainment, besides conveying a modicum of historical instruction.

Mr. S. R. Crockett has published so many hastily-written and slovenly novels during the past few years that it is something of a surprise to note the marked superiority of "The Firebrand," his latest book. While not intending to praise this romance as in any sense a masterpiece, we will say that it

is far above the author's usual level, and well deserving of attention. The scene is Spain in the thirties, and the struggle between Carlists and Cristinos provides the theme. A fiery young Scotch adventurer and soldier of fortune is the hero, while the heroine is a courageous Spanish coquette who at last finds in him her master, and whose quick and daring invention saves his life on more than one occasion. An attempt to carry the Queen and the child Princess away from La Granja, and to place them in the custody of Holy Church, provides the central subject of the plot. The story is told with much animation and variety of picturesque episode, and is unflagging in its interest. It is, moreover, the work of a close observer of Spanish life and character, of one at home amid the customs, the scenery, and the history of the Peninsula.

Curiously enough, Mr. Henry Seton Merriman's new novel, "The Velvet Glove," is also a story of Carlist adventure, although in this case it is the movement of the seventies, not of the thirties, that engages our attention. The Jesuit is Mr. Merriman's *bête noire*, and he paints a dark picture of Jesuitical intrigue in behalf of the reactionary cause. A young girl, left an orphan and heiress to an immense fortune, occupies the centre of interest in the book, and we rejoice with the author when the hero outwits the schemers who aim to secure this fortune for the Carlist treasury. This he accomplishes by marrying the girl in secret, just as she is about to be forced into the religious life. He is a very un-Spanish lover in his self-restraint and lack of ardor, and the girl has some difficulty in discovering that he really cares for her, and has not married her for the sake of her fortune. Like all of Mr. Merriman's stories, "The Velvet Glove" abounds in vivid descriptions, dramatic effects, and sententious philosophizing. There is a neglect of finish in some of the details that proves rather surprising, and a number of the minor incidents are left without their proper logical development. But the core of the plot is sound, and the half-dozen leading characters have a distinct individuality.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*Captain Mahan on the heroes of the British navy.*

Many readers will find a delightful surprise in Captain Mahan's latest book, on "Types of Naval Officers drawn from the History of the British Navy" (Little, Brown, & Co.). From its title, one might have expected to find the work rather technical in character, and instructive rather than entertaining to a layman. But it proves to be an interesting and stirring book, full of the charm that is given by heroic deeds described with clearness and spirit, and by noble characters portrayed with insight and discrimination as well as professional pride. A preliminary sketch gives an account of the condition of naval warfare at the beginning of the eighteenth

century, and a general account of its subsequent development during the century. By 1750 the spirit that had made the navy of England powerful during the stirring times of revolution had burnt itself out, and the material aims and sluggish peace of Walpole's time were reflected in the sluggishness and decay of the navy. A full account is given of this inefficiency under Mathews and Byng, to show, as the author says, the zero of the scale from which the navy was raised by the great admirals of whom the book treats to the glories of Nelson's day. Not only Mathews and Byng, but also the officers of the later part of the century, show how habit and tradition carry the mass of men along, how little the activity of the average man is the result of independent thinking, how rare is the spark of intuition that marks genius. Regulations laid down specific methods of attack; these must be followed, modifying conditions were not recognized, and so fleets were lost through what seems to a layman absolute stupidity in the form of inability to take advantage of circumstances. All of these inefficient men were brave; but their dulness, intensified by the stupidity of the iron-clad regulations inherited from an earlier day of different methods under which they worked, reduced the British navy to the pitiable helplessness marked by the disaster of the unfortunate Byng in 1756. The same regulations continued in force; but the man of brains and insight, in the person of Hawke, could ignore this "caricature of systematized tactics" when need came, and wrest victories out of hostile odds. Even after such lessons, contemporary judgment attributed the failures to specific things, and not to the bad system and false tactical standards. Captain Mahan says truly that no servitude is more helpless than that of unintelligent submission to an idea formally correct yet incomplete. After this portrayal of existing conditions when the war of the Austrian Succession broke out, Captain Mahan takes up the study of the six great naval officers whose achievements added so much to the glory of England during the latter half of the eighteenth century. Their names mean little to one who is not well read in naval history, but they are well worth knowing, and this book will do good service in bringing them before the reading public in an attractive way. The six names are Hawke, who typifies the spirit of the new methods; Rodney, the form; Howe, the general officer, as tactician; Jervis, the general officer, as disciplinarian and strategist; Saumarez, the fleet officer and division commander; and Pellew, the frigate captain and partisan officer. Each of these sturdy and efficient sailors and fighters is carefully portrayed, and his special influence upon the development of the British navy is traced.

*Ruskin and the English Lake region.*

In his book on "Ruskin and the English Lakes" (Macmillan), the Rev. H. D. Rawnsley has furnished a supplementary volume to his earlier works, "Life and Nature at the English Lakes" and "Literary

Associations of the English Lakes," as well as to Collingwood's "Life and Work of John Ruskin." The present volume will be of interest to all Ruskin disciples; it treats of recent events, and is the expression of one who is a very genuine admirer of his subject, if somewhat over-emotional in his style. Canon Rawnsley records Ruskin's various visits to the Lakes from his earliest childhood, showing the impressions made on the growing boy by mountains, woods, and water, — impressions finally culminating in an affection so strong that when, after a severe illness, he felt the need of a restful retreat he purchased Brantwood for his future home. His love for this beautiful region, thus early formed, never left him; and on every trip abroad in his after-life his letters expressed his home-sickness and longing for the home of his heart, where he lived so long and where he finally died. The home-life at Brantwood is described as being very simple, but beautified by the love of friends; the cottage was always a peaceful haven for a much over-worked and much suffering man. Canon Rawnsley gives a chapter to the Ruskin Exhibition which took place at Coniston Institute in the summer of 1901, and describes many of the pictures (about two hundred in all), and some of the articles associated with Ruskin that added interest to the exhibit. The chapter entitled "Ruskin and the Home Art Industries in the Lake District" describes the Keswick School of Industrial Art and the Ruskin Linen Industry, their beginnings, development, and work. These industries were inspired by Ruskin's teachings, and were encouraged by his messages while he lived; they have accomplished much in the way of beautiful and honest work, and have provided happy employment for many humble folks, some of whom have developed unsuspected talent. Some forty pages are given to showing how much Ruskin had in common with Wordsworth, in spite of his occasional dissenting words. The book contains several illustrations from photographs, and is furnished with an index.

*Maryland as a Proprietary Province.*

The rich materials of American colonial life and history have afforded many excellent subjects for special investigation by graduate students in our universities, and none better than that selected by Mr. Newton D. Mereness, a fellow in Columbia, the results of whose labors appear in a dissertation on "Maryland as a Proprietary Province," now published by the Macmillan Co. The charter granted to Lord Baltimore conferred upon him great powers, — perhaps the greatest ever given by an English king to a subject, — and at the same time it restricted him by three brief clauses which forbade the taking away "the right or interest of any person, or persons, of, or in member, life, freehold, goods or chattels," provided that the laws and ordinances should be reasonable and, so far as convenient, like the laws and customs of England, and declared that the people of Maryland should be

entitled to all the privileges and franchises and liberties which other English subjects enjoyed. This particular doctor's thesis shows how the people, through their representatives, gradually encroached upon the powers of the proprietary, until, when the time came for transition from colony to commonwealth after the Declaration of Independence, the people were practically supreme in every department of government. The volume contains a vast amount of material illustrating the political, economic, religious, military, and social history of the province in colonial days; and because of the peculiar nature of the feudal grants made to the proprietor, and the mixed population, religion being considered, there is much interest in following out the various phases of Maryland's life. The accompanying bibliography indicates the richness of Maryland as a field for investigation, and suggests gratification that the beginnings of our national life are being so carefully studied by earnest workers.

*A famous  
romance  
of history.*

In "The Diamond Necklace" (Lippincott) Frantz Funck-Brentano, through his translator, Mr. H. Sutherland Edwards, gives us an account of the famous episode of Marie Antoinette's downfall, in the clear light thrown upon it by recently-discovered documents. Regarding the affair as explicable only when considered as the result of strange personalities played on by one another, the author introduces in succession the various collaborators—Mme. de la Motte the intriguer, Cardinal Rohan the dupe, Cagliostro the riddle, and Queen Marie herself, who, without part or profit in the transaction, yet had to suffer its worst consequences. Then follows a vivid picture of the trial, as it went on in and out of court; and a statement of the verdict rendered by court and populace. The very complicated intrigue is presented in a remarkably clear and interesting manner, the interpretation of the facts is convincing, and the moot-point—the possibility that Rohan, man of the world as he was, should be in some matters a credulous child—is very satisfactorily accounted for. There is constant emphasis on the light which the affair throws on the mind and heart of pre-revolutionary France. Being thus taken as typical, it assumes a wider interest and justifies the extended treatment which at first thought seemed disproportionate to its importance.

*Two of Plutarch's  
"Lives" in a  
new translation.*

Dr. Bernadotte Perrin, professor of Greek in Yale University, has approached his task in translating and elucidating "Plutarch's Themistocles and Aristides" (Scribner) with a mingled spirit of modern scholarship and veneration for the old biographer and moralist which makes the volume doubly grateful. The translation of the two "Lives" serves as a basis for a preface, a series of four introductions, critical and historical, and voluminous notes, which together form more than three-fourths of the book's contents. Dr. Perrin's rendering into English is

a happy adaptation of the two great translations of Plutarch,—North's, and the one called Dryden's,—with the necessary differences. "I have not tried," says Dr. Perrin in his preface, "to write a learned book for the learned, but one which may attract an ordinary English reader of culture and taste toward learning." Yet there is food for the learned, too, in the various apparatus with which the work of Plutarch is here surrounded. All that is known of the man himself, all that is known of the men of whom he writes, and of their times, has been fully digested and set in order for the enlightenment of those who must always find the finest of inspirations in the careers of such men as Themistocles and Aristides. It may be hoped that this book will serve as the introductory volume in a series which will include all of Plutarch's heroes and fellow-countrymen.

*The biography  
of a sturdy  
English Saint.*

Along with the current of interest in historical fiction, there seems to be an allied interest in biography. Readers of an imaginative representation of by-gone times may reasonably wish later for a true portrayal of the real life lived in those times, a portrayal that shall have in some degree the like coloring of the strange, the remote, and the romantic. Such a biography is that by Mr. C. L. Marson, entitled "Hugh, Bishop of Lincoln, a Short Story of one of the Makers of Mediæval England" (Longmans, Green, & Co.). Devoted as he was to ecclesiasticism and veneration of relics, the good bishop, who was the terror of three terrible kings, Henry, Richard, and John, is interesting for the possession of that strange thing in the mediæval world, a sturdy commonsense. This, joined with as sturdy a will, made Hugh a man to accomplish things, a man to uphold right-living in a time when morality was lax. The feeling of the common people that disaster and death would at once overtake those whom he excommunicated, and the frequent fulfilment of the fear, give striking illustration of the dominant personality of the man. The book is written in a style that quaintly touches off the naïve simplicity of the hero, whether as architect developing the early English style, or as ecclesiastical statesman checking the too arrogant power of the crown. Whether from modesty in thinking that the brief hundred and seventy pages of the volume did not require it, or from a less commendable reason, the author erred in not providing an index.

*A colossal  
history of  
English counties.*

Messrs. E. P. Dutton & Co. are the American agents for "The Victoria History of the Counties of England"—a publishing enterprise of great dignity and fairly colossal scope. Each county is to have from two to eight volumes, making in all a series of one hundred and sixty. The subscription for this work is twelve dollars a volume, which amounts, with a discount of ten per cent, to \$1728 for the entire work. In addition, there will be a supplementary



volume for each county, published at thirty-five dollars, containing the pedigrees of the present county families, and illustrating the arms of the families which are mentioned in the Visitations. A specimen volume of the work is now before us—being the first of the six treating of the County of Norfolk—and bears out all that is claimed by the publishers. It is an account of the natural history and archæology of Norfolk, and the chapters are the work of eminent specialists. The illustrations are numerous, including half a dozen maps and a number of full-page plates. Among the matters to be dealt with in later volumes are the many phases of historical development, heraldry and pedigrees, architecture, education, agriculture, and sport. Among the departmental editors we note the names of Professor W. Boyd Dawkins, Mr. G. Lawrence Gomme, Mr. R. L. Poole, and Mr. J. H. Round. Mr. H. Arthur Doubleday is the general editor of the work.

*Tales of the  
Spanish Main.*

It was a happy chance which led Mr. Mowbray Morris to writing his "Tales of the Spanish Main" (Macmillan). Between the covers of a single book he has brought together nearly all the incidents which made Spanish America and the water routes thereto the most interesting part of the world for nearly two centuries. The voyage of Columbus, with which the volume opens, is well told; but its interest, and that of the discovery of the Pacific which succeeds it, is soon dimmed by the exploits of that gallant band of South Britons,—Drake, Raleigh, Grenville, and others. The immortal story of "The Revenge" is told anew, and will be welcome, for all the brilliancy of the writers who have told it before. More than a third of the book is occupied with the deeds of the buccanniers, ending with Morgan, the greatest of them all. A final chapter might have been added, dealing with the exploits of William Walker in Nicaragua,—that curious survival of seventeenth century methods in the nineteenth century; but Morgan is a fitting character to bring the volume to a climax. These are brave stories of brave days, and bravely told.

*New manual of  
international law.*

The increasing interest felt by Americans in the questions growing out of our new international relations is doubtless the occasion for the recent issue of a manual on the subject, written by Messrs. George G. Wilson, Ph.D., and George F. Tucker, Ph.D., and published by Messrs. Silver, Burdett & Co. The authors present their work as a "brief introduction" to the subject; but it is of sufficient fullness to justify us in calling it a manual. While the authors do not attempt any new analysis of their subject, its various phases are presented so fully and so clearly as to make this one of the most useful manuals now in print. The work seems to be offered by the compilers primarily for the use of students. We regard it as no less useful and inter-

esting to the general reader, by reason of the easy diction employed, and we expect to see it take rank as a popular treatise on the general subject. A voluminous appendix presents the United States Military and Naval Codes of War, the Oxford and Brussels Codes of Land Warfare, and other like documents, germane to the text.

*Swiss life in  
town and country.*

That pleasant little series, "Our European Neighbours" (Putnam), is enriched by Mr. Alfred T. Story's account of "Swiss Life in Town and Country." Like its forerunners, this new volume succeeds in giving an adequate conception of the manner in which the inhabitants of Switzerland, whatever their faith or speech, do their duties in this world, and takes its readers into places remote from the tourist's tread and away from the familiar paths of history. There is no phase of the lives of these sturdy republicans, whether social or political, which Mr. Story does not touch upon, and an abundance of illustrations drawn from unbackneyed subjects add to the value of the book. The most noteworthy aspect of the work will be found in the spirit of freedom which vivifies it, the author entering fully into the heroism of the daily existence of these humble people who govern themselves so admirably in spite of threatening nature and of neighboring nations committed to monarchical policies.

#### BRIEFER MENTION.

The "Historic Waterways" of Mr. Reuben Gold Thwaites, published in 1890, was a charming account of a series of canoeing trips down three rivers of Wisconsin and Illinois. The work of a pleasing writer, who was at the same time a specialist in the history of the Northwest, it appealed to the student no less than to the casual reader in search of ideas for a summer outing, and enjoyed a deserved success. The work has now been reissued by Messrs. A. C. McClurg & Co., and is called "Down Historic Waterways," a slight change of title for which there is no evident reason, and which librarians will not applaud. Eight photographic plates of typical scenery along the rivers described are now added to the work, notably increasing its attractiveness.

Merely to know the story of a play of Shakespeare's is not, perhaps, to know much of what Shakespeare has to tell us, and yet for various reasons there are doubtless many who will be glad to know so much without knowing more. For them "Shakespeare in Tale and Verse" (Macmillan), by Mrs. Lois G. Hufford, will prove attractive. The book makes no pretense of scholarship, but gives evidence, none the less, of a nicely sure understanding of the plays. The stories are told in prose, liberally supplemented by quotations from the plays; so that the young reader will have the difficulties cleared away and will at the same time feed on many of the nobler lines of the poet. The volume contains fifteen of the plays, a fairly adequate number for young readers.

## ANNOUNCEMENTS OF SPRING BOOKS.

The following announcements of Spring publications were received too late for inclusion in the regular classified list contained in our last issue.

## OXFORD UNIVERSITY PRESS.

*The Lay of Havelok the Dane*, edited by W. W. Skeat, D.C.L. — *Works of John Lyly*, edited by R. Warwick Bond, M.A., 3 vols. — *Elizabethan Critical Essays (1570-1603)*, edited by G. Gregory Smith, M.A. — *The Troubadours of Dante*, by H. J. Chaytor, M.A. — *Plays and Poems of Robert Greene*, edited by J. Churton Collins, Vol. I. — *Complete Works of John Gower*, edited by G. C. Macaulay, M.A., Vol. IV., Latin Works, etc. — *Summary Catalogue of Bodleian MSS.*, by F. Madan, M.A., Vols. V. and VI. — *British Colonies and Protectorates*, by the late Sir Henry Jenkins, K. C. B. — *Asser's Life of Alfred*, together with the *Annals of Saint Neot*, edited by W. H. Stevenson, M.A. — *Life and Times of King Alfred the Great*, by C. Plummer, M.A. — *Dialogus de Scaccario*, edited by C. G. Crump, B.A., A. Hughes, M.A., and C. Johnson, M.A. — *The Policraticus of John of Salisbury*, edited by C. C. J. Webb, M.A. — *Life and Correspondence of Thomas Cromwell, Earl of Essex*, by R. B. Merriman, B. Litt. — *Memoirs of Bishop Burnet*, edited by Miss H. C. Foxcroft. — *A History of the Peninsular War*, by C. W. C. Oman, M.A., Vol. I. — *History of Agriculture and Prices*, by J. E. Thorold Rogers, M.A., Vol. VII. — *The Landnama-bœ*, edited by G. Vigfússon, M.A., and F. York Powell, M.A., 2 vols. — *An Antiquarian Companion to English History*, edited by F. P. Barnard, M.A. — *Historical Atlas of Modern Europe*, from the decline of the Roman Empire, edited by R. L. Poole, M.A., Parts XXIX. and XXX., completing the work. — *Oxford Musical Series*, new vols.: *The Seventeenth Century*, by Sir C. Hubert H. Parry, M.A.; *The Age of Bach and Handel*, by J. A. Fuller Maitland, M.A.; *Novum Testamentum Domini Nostri Iesu Christi Latine*, Part II. — *Coptic Version of the New Testament*, in the Northern Dialect, Vols. III. and IV., completing the work. — *Notes on the Hebrew Text of the Book of Kings*, by C. F. Burney, M.A. — *Texts from Mt. Athos*, by K. Lake, M.A. — *Samaritan Liturgies*, edited by A. Cowley, M.A. — *Ensebius Præparatio Evangelica*, edited and trans. by E. H. Gifford, D.D., 4 vols. — *Ensebius Chronicon Liber*, edited by J. K. Fotheringham, M.A. — *Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries*, by C. H. Turner, M.A., Part II. — *Sancti Irenæi Nouum Testamentum*, edited by W. Sanday, D.D. — *The Part of Rheims in the Making of the English Bible*, by J. G. Carleton, B.D. — *Old Testament Lessons*, by Rev. U. Z. Rule, 4 vols. — *A Hebrew and English Lexicon of the Old Testament*, based on the Lexicon of Gesenius, as trans. by E. Robinson, Part XI. — *A Compendious Syriac Dictionary*, by Mrs. Margoliouth, Part IV., completing the work. — *The Politics of Aristotle*, edited by W. L. Newman, M.A., Vols. III. and IV., completing the work. — *An Elementary Greek Grammar*, by J. Barrow Allen, M.A. — *Oxford Classical Texts*, new vols.: *Homeri Ilias*, by D. B. Monro and T. W. Allen; *Platonis Respublica*, by J. Burnet; *Ciceronis Epistolæ*, Vol. III., by L. C. Purser; *Martialis Epigrammata*, by W. M. Lindsay. — *Schimper's Geography of Plants*, authorized translation by Percy Groom, M.A., and W. R. Fisher, B.A.

## LOTHROP PUBLISHING COMPANY.

*The Spenders*, by Harry Leon Wilson, illus., \$1.50. — *Dorothy South*, a love story of Virginia just before the war, by George Cary Eggleston, illus., \$1.50. — *The Gate of the Kiss*, by John W. Harding, illus., \$1.50. — *Mr. Whitman*, a story of the brigands, by Mrs. Elisabeth Pullen, \$1.50. — *Margaret Howlby*, a love story, by Edgar L. Vincent, \$1.50. — *Jezabel*, a romance of the days when Ahab was King of Israel, by Lafayette McLaws, illus., \$1.50. — *Judith's Garden*, by Mrs. Mary E. Stone Bassett, illus. in colors, \$1.50. — *Chanticleer*, by Violette Hall, illus. in colors, \$1.50. — *Eagle Blood*, by James Creelman, illus., \$1.50. — *The Millionaire*, by Julian Ralph, illus., \$1.50. — *John Mead*, a Civil War story, by Rupert Hughes, illus., \$1.50. — *Here's Cheer*, or *The Little Problems of Life*, by Max O'Rell, \$1.25 net. — *Unto the End*, by Mrs. G. R. Alden ("Pansey"), \$1.50. — *The Bale Marked Circle X*, a blockade running adventure, by George Cary Eggleston, illus., \$1.20 net. — *The Errand Boy of Andrew Jackson*, a

war story of 1814, by W. O. Stoddard, illus., \$1. net. — *Five Little Peppers Abroad*, by Margaret Sidney, illus., \$1.10 net. — *The Little Citizen*, by Mary Waller, illus., \$1. net. — *The Treasure of Shag Rock*, by Robert Lloyd, illus., \$1. net.

## FLEMING H. REVELL CO.

*Primitive Semitic Religion To-day*, a record of researches, discoveries, and studies in Syria, Palestine, and the Sinaitic Peninsula, by Samuel Ives Curtiss, D.D., illus., \$2. net. — *Outline of a History of Protestant Missions*, from the Reformation to the present time, by Gustav Warneck, authorized translation, edited by George Robson, D.D., \$2. net. — *Gipsy Smith, his work and life*, by himself, with introduction by Dr. Alexander McLaren, illus., \$1.50 net. — *A Short History of the Christian Church*, by Prof. J. W. Moncrief, \$1.50 net. — *Musings by Camp-Fire and Wayside*, by W. C. Gray, illus., \$1.50 net. — *Mosaics from India*, talks about India, its peoples, religions, and customs, by Margaret B. Deming, illus., \$1.25 net. — *Village Work in India*, by Norman Russell, illus., \$1.25 net. — *The Cross of Christ in Bolo-Land*, a record of missionary effort in the Philippines, by John Marvin Dean, illus., \$1. net. — *Outline Studies in the Acts and Epistles*, by Prof. W. G. Moorehead, D.D., \$1.20 net. — *The Integrity of Scripture*, plain reasons for rejecting the critical hypothesis, by Rev. John Smith, D.D., \$1.25 net. — *Communion with God*, prayer, public and private, by Rev. M. P. Talling, Ph.D., \$1.25 net. — *The Rise of a Soul*, a stimulant to personal progress and development, by Rev. James I. Vance, \$1.25 net. — *The Blind Spot*, by Rev. W. L. Watkinson, \$1.25 net. — *The Message of To-morrow*, by John Lloyd Lee, \$1.20 net. — *Preachings in the New Age*, an art and an incarnation, by A. J. Lyman, D.D., \$1.25 net. — *Thoughts for the Sundays of the Year*, by Bishop Handley C. G. Moule, \$1. net. — *Problems of the Town Church*, a discussion of needs and methods, by George A. Miller, \$1. net. — *Old Glory and the Gospel in the Philippines*, by Alice Byram Condict, M.D., illus., 75 cts. net. — *Evolution and Man*, here and hereafter, by John Wesley Conley, D.D., 75 cts. net. — *Daniel in the Critics' Den*, by Sir Robert Anderson, K.C.B., new edition, \$1.25 net. — *Eighty Good Times Out of Doors*, by Lilian M. Heath, illus., 75 cts. net. — *The Principles of Jesus*, in some applications to present life, by Robert E. Speer, 80 cts. net. — *Theologia*, or *The Doctrine of God*, by Pres. R. F. Weidner, D.D., 75 cts. net. — *Heavenly Harmonies for Earthly Living*, by Malcolm J. McLeod, 50 cts. net. — *A Mighty Means of Usefulness*, by Rev. James G. K. McClure, D.D., 30 cts. net.

## UNIVERSITY OF CHICAGO PRESS.

*Unpublished Letters of Wilhelm Müller*, edited by P. S. Allen and J. T. Hatfield. — *University of Chicago Decennial Publications*, new vol.: *Lectures on Commerce and Administration*. — *Epicicletic Literature*, by T. C. Burgess. — *Contributions to Education Series*, new vols.: *Psychological Aspects of the School Curriculum*, by John Dewey; *Types of Modern Educational Theory*, by Ella Flagg Young; each 25 cts. net. (University of Chicago Press.)

## NEW AMSTERDAM BOOK CO.

*T. Racksole and Daughter*, or *The Result of an American Millionaire Ordering Steak and a Bottle of Bass at the Grand Babylon Hotel*, by Arnold Bennett, with frontispiece, \$1.50. — *Miser Hoadley's Secret*, a detective story, by A. W. Marchmont, illus., \$1.25. — *Captain Fanny*, by W. Clark Russell, illus., \$1.25. — *Prisoners of the Sea*, a romance of the time of Louis XIV., by Florence M. Kingsley, illus., \$1.25. — *The Mahoney Million*, a story of New York, by Charles Townsend, illus., \$1.25. — *Commonwealth Library*, first vols.: *Literature and Dogma*, by Matthew Arnold; *Lewis and Clark's Journals*, 3 vols.; *Sir Alexander Mackenzie's Voyages to the Arctic Ocean*, 2 vols.; *History of the Five Indian Nations of Canada*, by Hon. Cadwallader Colden, 2 vols.; *Life and Voyages of Amerigo Vesputius*, by C. Edwards Lester; *History of William Penn*, by W. Hopworth Dixon; *Romance of Natural History*, by P. H. Gosse; *Sir Walter Raleigh*, by A. W. Stebbing, M.A.; *Short Studies on Great Subjects*, by J. A. Froude; *The Wild Northland*, by Gen. Sir Wm. Francis Butler, K.C.B.; *Essays of Montaigne*, revised and edited by J. Hain Friswell; each illus., per vol., \$1. net. — *Dainty Dishes for Slender Incomes*, new edition, 50 cts. — *Little French Dinners*, by Evelyn de Rivaz, new edition, 50 cts. — *Grandmother's Cook Book*, by A. P. H., illus., 50 cts. — *Shakespeare for the Unsophisticated*, brought up-to-date and illus. by A. P. Howard, 50 cts.

## NOTES.

Bacon's essay "Of Gardens" is published by Mr. John Lane in a pretty pocket volume, with an introduction by Mrs. Caldwell Crofton.

"Stories of Country Life," by Miss Sarah Powers Bradish, is a volume of "Eclectic School Readings," published by the American Book Co.

"The Book of the Apple," by Mr. H. H. Thomas, is published in the useful series of "Handbooks of Practical Gardening," by Mr. John Lane.

"Lectura y Conversación," being "a new and progressive Spanish method," by Messrs. T. Silva and A. Fourcaut, is published by the American Book Co.

"Northern Europe" and "The Wide World" are two small books in the "Youth's Companion" series of school readers for very young children, published by Messrs. Ginn & Co.

"Good Cheer" is the subject of the latest addition to the popular little "Nuggets" series, compiled by Miss Jeanne G. Pennington and published by Messrs. Fords, Howard, & Hulbert.

The "Virginia" edition of the complete works of Edgar Allan Poe, edited by Prof. James A. Harrison of the University of Virginia, will be published shortly by Messrs. T. Y. Crowell & Co.

Shakespeare's "Twelfth Night," and "A Dog of Flanders" and "The Nürnberg Stove" by "Ouida," are the two latest issues in the "Riverside Literature Series," published by Messrs. Houghton, Mifflin & Co.

"Town Life in Ancient Italy," a small book just published by Messrs. B. H. Sanborn & Co., is a translation, made by Mr. William E. Waters, of Professor Friedländer's "Städtewesen in Italien im Erster Jahrhundert," first published more than twenty years ago.

"Barry Lyndon," in a single volume, is added to the delightful Dent-Macmillan edition of Thackeray's prose works, now in course of publication. Mr. Walter Jerrold supplies a bibliographical note to the volume, and there are ten of Mr. C. E. Brock's characteristic drawings.

The American Book Co. are the publishers of a school edition of Caesar's "Commentaries on the Gallic War" which leaves nothing to be desired in the way of helpful illustration and apparatus. It is the joint work of Professors Albert Harkness and Charles H. Forbes. A series of colored plates contributes greatly to the value of this text.

"The Question of the Pacific," published by Mr. George F. Lasher, Philadelphia, is an English translation of a work by Dr. Victor M. Maurtua, dealing with the complicated relations and controversies between Chile and Peru. The English version is the work of Señor F. A. Pezet, secretary of the Peruvian Legation in Washington.

"A Political Primer of New York City and State," by Miss Adele M. Fielde, is a publication of the New York League for Political Education. This little book is designed for the information of voters and the making of intelligent citizens, and offers an example of practical educational activity that other cities would do well to imitate.

The "Antigone" of Sophocles is soon to be presented in the original Greek at the Leland Stanford Junior University, and, as the presentation of a Greek tragedy has never before been undertaken on the Pacific Coast,

much interest is manifested in academic and artistic circles. It is not unlikely that, in addition to the performances at the University, a presentation in San Francisco will be called for. In scenic arrangements the conditions of the ancient theatre will be reproduced as nearly as may be, and the choral odes will be sung to Mendelssohn's music.

The "Standard Socialist Series" is a collection of small books published by Messrs. Charles H. Kerr & Co. Three volumes now before us comprise: "The American Farmer," by Mr. A. M. Simons; "Collectivism and Industrial Evolution," by M. Emile Vandervelde, translated by Mr. C. H. Kerr; and "Karl Marx," being biographical memoirs by Herr Wilhelm Liebknecht, translated by Mr. E. Untermann.

A second series of Mr. Austin Dobson's "Miscellanies" is published by Messrs. Dodd, Mead & Co. The subjects are mainly from that eighteenth century in which Mr. Dobson lives in the spirit, and comprise eight "essays and introductions." To these are appended nearly a hundred pages of verse, mostly of the occasional or votive sort, so that the volume really gives us a new collection of Mr. Dobson's ever-welcome and ever-graceful poems.

Attention is again called by the American Historical Association to the Justin Winsor prize of one hundred dollars, offered annually for a monograph in the field of American history. There are practically no limitations set upon the choice of subject. About one hundred pages of print are required, and the treatment must be strictly critical and scientific. Professor Charles M. Andrews, Bryn Mawr, Pa., is the proper person to address for information.

Mr. James Fullarton Muirhead's "America: The Land of Contrasts," is republished by Mr. John Lane in a second edition, less expensive than was the original one. Mr. Muirhead, it will be remembered, is the writer of the Baedeker guides to Great Britain and the United States, and is thus an expert observer of American life. The book is a valuable commentary upon our civilization, kindly in tone, yet not afraid of being critical when criticism is called for.

Mr. Nathan Haskell Dole, Boston, will shortly issue for private subscribers a series of diminutive volumes to be called "The Breviary Treasures," comprising many rare gems of literature. There will be ten volumes in all, printed on Dutch handmade paper by the Riverside Press, and illustrated and decorated under the personal direction of Mr. Howard Pyle. The edition will be strictly limited to the number of subscriptions for the complete set received by Mr. Dole up to the 15th of this month.

Among recent revivals of popular old works of fiction, we note with pleasure a new edition of the historical romances of William Harrison Ainsworth. Although Ainsworth was not one of the masters of this form of composition, he knew how to construct an excellent story, and was not undeserving of his vogue. This new "Windsor" edition bears the imprint of the Messrs. Gibbings, and is sold in this country by the J. B. Lippincott Co. The volumes are prettily printed and illustrated, and will number twenty in all. We now have on our table two volumes of "Windsor Castle," two of "The Tower of London," and one of "St. James's."

Doctoral theses get printed in various ways. Sometimes they are books like others, sometimes they are publications of the learned societies, sometimes they



are individualistic nondescripts as far as their form of issue is concerned. Just now we have in our hands a thesis which comes from the Government Printing Office, and is extracted from a report of the Bureau of American Ethnology of the Smithsonian Institution. Its subject is "The Wild Rice Gatherers of the Upper Lakes," and it is submitted by Dr. Albert Ernest Jenks to the University of Wisconsin. With its generous size of page and its numerous photographic plates, it presents a rather imposing appearance, and should make other candidates for the doctorate emulous of this substantial form of publication.

#### TOPICS IN LEADING PERIODICALS.

April, 1902.

Abyssinia, New Trails in. Hugues Le Roux. *Century*.  
 Alexander II., An Acquaintance with. *Century*.  
 Allegra. Agnes Repplier. *Atlantic*.  
 American Peril, A German View of the. *North American*.  
 Anglo-Japanese Alliance, The. A. Maurice Low. *Forum*.  
 Animals and Plants, Relations of. N. S. Shaler. *Harper*.  
 Appomattox, Personal Recollections of. John Gibbon. *Cent*.  
 Army, Promotion in the. John H. Parker. *Forum*.  
 Army, The New United States. O. G. Villard. *Atlantic*.  
 Austen, Jane. Ferris Greenslet. *Atlantic*.  
 Austria-Hungary, Public Debt of. M. Dub. *No. American*.  
 Boer in Battle, The. Edward B. Rose. *Forum*.  
 Bottles, A Chronicle of. Emma Carleton. *Century*.  
 Buddha, Recent Discoveries. T. W. Rhys Davids. *Century*.  
 Cartography, Recreations in. Bertelle M. Lyttle. *Harper*.  
 Chemistry, Synthetic, 50 Years of. Carl Snyder. *Harper*.  
 China and Europe. Julian Ralph. *World's Work*.  
 Chinese Newspaper in America. M. Pixley. *World's Work*.  
 Churchill, Lord Randolph. Sir Richard Temple. *N. Amer.*  
 Cuba, Reflections on State of. James Bryce. *No. American*.  
 Cuba, United States in. C. G. Phelps. *World's Work*.  
 Constitution, Proposed Amendments to. H. L. West. *Forum*.  
 Country, The. E. S. Martin. *Harper*.  
 Curriculum, Reconstruction of the. G. T. Ladd. *Forum*.  
 Desert, Transformation of the. R. T. Hill. *World's Work*.  
 Destiny, Unmanifested. Eugene R. White. *Harper*.  
 Dickens in his Books. Percy Fitzgerald. *Harper*.  
 Education, Higher, Trend of. W. R. Harper. *No. Amer.*  
 Education, Our Chaotic. Paul H. Hanns. *Forum*.  
 Ellsworth, Oliver, and Federation. F. G. Cook. *Atlantic*.  
 England, Is it Being Americanized? H. W. Horwill. *Forum*.  
 Forester, Day's Work of a. P. G. Huston. *Atlantic*.  
 Game, Large, Preservation of. E. V. Wilcox. *Forum*.  
 Gloucester Fishermen, The. J. B. Connolly. *Scribner*.  
 Grazing Lands, Shall We Lease Our? J. P. Irish. *Forum*.  
 Henry, Prince, Visit of. Paul S. Reinsch. *Forum*.  
 Interstate Commerce Act Amendment. *Forum*.  
 Iowa, Political Lead of. R. L. Hartt. *World's Work*.  
 Lee at Appomattox. E. P. Alexander. *Century*.  
 Lee's Army, Last Days of. Charles Marshall. *Century*.  
 Lee's Surrender, Notes on. Wesley Merritt. *Century*.  
 Lightning Flash, Revelations of a. *World's Work*.  
 Literary Values. John Burroughs. *Century*.  
 Lord, Does Man Love a? Mark Twain. *North American*.  
 Malay States, Example of. Sydney Brooks. *Forum*.  
 Menelik, Personal Impressions of. O. T. Crosby. *Century*.  
 Nebuchadnezzar, Palace of. Morris Jastrow, Jr. *Harper*.  
 Northern Securities Co. and Anti-Trust Law. *No. Amer.*  
 Omaha, the Prairie City. W. R. Lighton. *Atlantic*.  
 Pan-American Congress, Results of. *World's Work*.  
 Pan-American Diplomacy. John W. Foster. *Atlantic*.  
 Paris to New York by Land. H. de Windt. *Harper*.  
 Pattern-Making. S. T. Prideaux. *Scribner*.  
 Pannamite Wars, The. Alfred Mathews. *Scribner*.  
 Philippines, Seamy Side in the. H. C. Rowland. *Century*.  
 Plains, Across the. Noah Brooks. *Century*.  
 Play and Gallery. Elizabeth McCracken. *Atlantic*.

Police Power. W. A. Furrington. *North American*.  
 Railroad Men, Social Clubs for. *World's Work*.  
 Red Man's Present Needs. Hamlin Garland. *No. Amer.*  
 Revolutionary Diplomacy. Henrietta D. Skinner. *Harper*.  
 Russian Schools and Holy Synod. P. Kropotkin. *No. Amer.*  
 Sand, George. Henry James. *North American*.  
 Scholars, Some Noteworthy. Daniel C. Gilman. *Scribner*.  
 Shipyards, American, Expansion of the. *World's Work*.  
 Skye, The Mists of. Arthur Colton. *Harper*.  
 South Africa and Europe. Jean de Block. *No. American*.  
 Tolstoy. H. D. Sedgwick, Jr. *World's Work*.  
 University, Our State. "An Athenian." *Atlantic*.  
 Village and Town, Beautifying of. S. Baxter. *Century*.  
 Washington Society. A. Maurice Low. *Harper*.  
 Women at German Universities. Martha K. Genthe. *Forum*.

#### LIST OF NEW BOOKS.

[The following list, containing 133 titles, includes books received by THE DIAL since the issue for March 1.]

#### GENERAL LITERATURE.

More Letters of Edward FitzGerald. Edited by William Aldis Wright. 12mo, uncut, pp. 295. Macmillan Co. \$1.50.  
 Studies of the Greek Poets. By John Addington Symonds. Third edition; in 2 vols., 8vo, uncut. Macmillan Co. \$6.  
 Selected Essays and Papers of Richard Copley Christie, M.A. Edited, with a Memoir, by William A. Shaw, Litt.D. Illus. in photogravure, etc., 8vo, uncut, pp. 393. Longmans, Green, & Co. \$5.  
 Miscellanies. By Austin Dobson. Second series; with frontispiece, 16mo, gilt top, uncut, pp. 277. Dodd, Mead & Co. \$1. net.  
 A Long Duel: A Serious Comedy in Four Acts. By Mrs. W. K. Clifford. 12mo, uncut, pp. 151. John Lane. \$1.25 net.  
 Editorial Echoes. By William Morton Payne. 16mo, gilt top, uncut, pp. 309. A. C. McClurg & Co. \$1. net.  
 Little Leaders. By William Morton Payne. 16mo, gilt top, uncut, pp. 278. A. C. McClurg & Co. \$1. net.  
 Forces in Fiction, and Other Essays. By Richard Barton. 12mo, gilt top, pp. 177. Bowen-Merrill Co. \$1. net.  
 Nature and Human Nature. By Ellen Russell Emerson. 12mo, gilt top, pp. 403. Houghton, Mifflin & Co. \$1.25 net.  
 The Rewards of Taste, and Other Essays. By Norman Bridge, M.D. 12mo, gilt top, uncut, pp. 270. H. S. Stone & Co. \$1.50.  
 A Book of Secrets. With Studies in the Art of Self-Control. By Horatio W. Dresser. 12mo, gilt top, pp. 138. G. P. Putnam's Sons. \$1. net.  
 Right Reading: Words of Good Counsel on the Choice and Use of Books, Selected from the Writings of Ten Famous Authors. 16mo, gilt top, uncut, pp. 97. A. C. McClurg & Co. 80 cts. net.  
 Good Cheer Nuggets, from Masterlinek, Le Conte, Hugo, Dresser. Compiled by Jeanne G. Pennington. With portrait, 32mo, gilt top, pp. 112. Fords, Howard, & Hubbert. 45 cts.  
 Hearth and Home Essays. By Esther J. Ruskay. 12mo, pp. 96. Jewish Publication Society.

#### HISTORY.

The American Fur Trade of the Far West: A History of the Pioneer Trading Posts and Early Fur Companies of the Missouri Valley and the Rocky Mountains and of the Overland Commerce with Santa Fe. By Hiram Martin Chittenden. In 3 vols., illus., large 8vo, uncut. New York: Francis P. Harper. \$10. net.  
 Studies in Irish History and Biography, mainly of the Eighteenth Century. By C. Litton Falkner. Large 8vo, uncut, pp. 362. Longmans, Green, & Co. \$5.  
 The Sectional Struggle: An Account of the Troubles between the North and the South, from Earliest Times to the Close of the Civil War. By Cicero W. Harris. First Period: The Early Tariffs and Nullification, Ending with the Compromise of 1853. Large 8vo, pp. 343. J. B. Lipincott Co. \$2.50 net.

- Reconstruction and the Constitution, 1866-1876. By John W. Burgess. Ph.D. 12mo, pp. 342. "American History Series." Charles Scribner's Sons. \$1. net.
- The Hand of God in American History: A Study of National Politics. By Robert Ellis Thompson, S.T.D. 12mo, pp. 235. T. Y. Crowell & Co. \$1. net.
- Town Life in Ancient Italy: A Translation of Prof. Ludwig Friedländer's "Städteleben in Italien im Ersten Jahrhundert." By William E. Waters. 12mo, gilt top, uncut, pp. 63. Benj. H. Sanborn & Co. 75 cts.
- The Story of Pemaquid. By James Otis. 12mo, pp. 181. "Pioneer Towns of America." T. Y. Crowell & Co. 50 cts.

## BIOGRAPHY AND MEMOIRS.

- The Autobiography of Lieutenant-General Sir Harry Smith, Baronet of Alwal on the Sutlej, G.C.B. Edited, with the addition of some supplementary chapters, by G. C. Moore Smith, M.A. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. E. P. Dutton & Co. \$3. net.
- Napoleon: A Sketch of His Life, Character, Struggles, and Achievements. By Thomas E. Watson. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 719. Macmillan Co. \$2.25 net.
- Immanuel Kant: His Life and Doctrine. By Friedrich Paulsen; trans. from the revised German edition by J. E. Creighton and Albert Lefevre. With frontispiece, 8vo, pp. 419. Charles Scribner's Sons. \$2.50 net.
- The Life of John Ruskin. By W. G. Collingwood. Revised edition; with photogravure portrait, 8vo, gilt top, uncut, pp. 427. Houghton, Mifflin & Co. \$2. net.
- Edward Plantagenet (Edward I.), the English Justinian; or, The Making of the Common Law. By Edward Jenks, M.A. Illus., 12mo, pp. 360. "Heroes of the Nations." G. P. Putnam's Sons. \$1.35 net.
- Stephen Arnold Douglas. By William Garrott Brown. With photogravure portrait, 18mo, gilt top, uncut, pp. 141. "Riverside Biographical Series." Houghton, Mifflin & Co. 65 cts. net.
- Karl Marx: Biographical Memoirs. By William Liebknecht; trans. by E. Untermann. With portrait, 18mo, pp. 181. Charles H. Kerr & Co. 50 cts.

## NEW EDITIONS OF STANDARD LITERATURE.

- Novels of William Harrison Ainsworth, "Windsor" Edition. In 20 volumes. First titles: Windsor Castle (2 vols.), The Tower of London (2 vols.), Saint James's (1 vol.). Each with photogravure frontispiece, 16mo, gilt top, uncut. J. B. Lippincott Co. Per vol., \$1.
- The Divine Comedy of Dante Alighieri. Trans. by Charles Eliot Norton. Revised edition; in 3 vols., 12mo, gilt tops. Houghton, Mifflin & Co. \$4.50.
- Democracy: An Address Delivered in the Town Hall, Birmingham. By James Russell Lowell. 16mo, uncut, pp. 75. Houghton, Mifflin & Co. \$2. net.
- Barry Lyndon. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. 12mo, gilt top, uncut, pp. 397. Macmillan Co. \$1.
- Of Gardens. By Francis Bacon; with Introduction by Helen Milman, and frontispiece by E. H. New. 24mo, gilt top, uncut, pp. 29. John Lane. 75 cts. net.
- The Plays of Oliver Goldsmith. With photogravure frontispiece, 24mo, gilt top, uncut, pp. 266. "Temple Classics." Macmillan Co. 50 cts.
- The Holy War Made by Shaddai upon Diabolus. By John Bunyan. With photogravure portrait, 24mo, gilt top, uncut, pp. 339. "Temple Classics." Macmillan Co. 50 cts.
- Æs Triplex, and Other Essays. By Robert Louis Stevenson. 32mo, uncut, pp. 78. Thomas B. Mosher. 25 cts. net.

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